Out of the total number of 87 volumes, no less than 56, comprising 64 separate works, are just on the one subject of what is known as the "Trika Shāstra", that is, 'The Threefold Science'; or briefly, the 'Trika', 'The Triple'.

There are several reasons for this apparent partiality to the Trika.

One is that, of all the humanistic achievements of Kashmir, the Trika is unquestionably the greatest. It is of world-wide interest and importance; while, at the same time, it is, as it were, Kashmir's very own; as a Kashmirian author has put it, like Saffron, which grows nowhere else in India except Kashmir and so is unique to her, the Trika is altogether unique to Kashmir.

Then, the Trika is a wonderful synthesis of all the important systems of knowledge and thinking achieved as well as all moral and spiritual disciplines practised previously in India: it is the synthesis, for instance, of all that is universal and enduring in the Vedānta, the Sāṅkhya, the Dharma and Vinaya of the Buddha (as defined by the Buddha himself) and of the Vaisheṣhika-Nyāya, as well as all that is highest and noblest in the Vaiṣhṇava and Shākta schools, particularly the emotional discipline of supreme love and devotion (भक्ति Bhakti) and aesthetic appreciation; so much so that the very word, used in the Trika for the power and principle immediately responsible for the creation of the sense-forms as objective counterparts of aesthetic enjoyment, is one which primarily means 'Art', 'Beauty' and 'the Good'; this word is Kalā ( कला ), which is undoubtedly the same etymologically as the Greek 'Kalos', meaning 'beautiful', and Vedic Sanskrit 'Kalyāṇa' (कल्याण), also meaning 'beautiful', 'charming', 'auspicious', 'morally good' (compare the expression 'Janapada-kalyāṇī', used by the Buddha, meaning 'the most beautiful and auspicious girl of the countryside).

Indeed, the Trika is even more than this. In Tagore's words,—used in the course of a brief review of a book, giving largely a resumé of the Trika principles,—the Trika "has penetrated to that living depth of thought where diverse currents of human wisdom unite in a luminous synthesis".

While synthesising all, or nearly all, previous systems of India's philosophic thinking and spiritual discipline, the Trika has been careful to avoid the many pitfalls into which certain later representations of the earlier systems have been led, owing to over-emphasis on what needed no emphasis at all, or more or less complete silence on what should have been clearly and emphatically stated,—to say nothing of the distortions, whether intentional or unintentional, not unoften made, of truths and facts.

Thus, for instance, the Trika is completely free from all 'negativism', 'escapism' and dry-as-dust 'unemotionalism' of certain later interpreters of the Upanishadic Vedānta; from the 'pluralism' and the 'blind dynamism' of the later Sāṅkhya (as distinguished from the earlier Sāṅkhya of the Vedic Upaniṣhads and the Mahābhārata, and referred to in the book 'Kashmir Shaivaism', p. 14); and from the 'nihilism' ( उच्छेद वाद ) of certain Buddhist schools, in complete disregard of the Buddha's own strenuous refutation of all nihilistic creeds.

Then, again, while absolutely monistic in its analysis of man and the universe, the Trika is yet a most realistic, vigorously dynamic system, wherein the chief emphasis is laid on what is called Svātantrya, the most complete autonomy, of thought and action as the goal of life—Svātantrya being the one most specific characteristic, in the view of the Trika, of what it regards as the ultimate Reality.

The Trika is, as it were, an opportune revelation designedly made, in order to meet and solve the many intricate problems, personal and social, which are confronting Man at this very moment all over the world.

There is hardly an aspect of modern problems,—of the ills and evils of modern life,—which cannot be squarely and successfully met by dealing with man on the principles propounded by the Trika.

It is no wonder then that the larger part of the publications of Kashmir's Research Department are concerned with the Trika.

### *The Subject-matter of the Trika*

As its name itself implies, the subject-matter of the Trika Shāstra is a threefold one: it is the fundamental science of three most vital facts of universal experience, namely, (a) Man, (b) his Universe and (c) the Ruling Principle of Justice, Adjustment,—the Principle that is ever maintaining and ceaselessly restoring order and harmony which are being equally ceaselessly disturbed everywhere in the universe, as noticed and experienced by every observant and thoughtful person.

While all these three are dealt with in the Trika, it is Man who is its primal as well as final concern: so much so that the Trika Shāstra might as well be called the 'Science of Humanism'.

Thus, the very opening words of what is the first and earliest text of the Trika, as promulgated in Kashmir, are on Man's consciousness and how it is the most essential fact and the one and only indispensable, ever present point of reference in every experience, actual or possible, had by man; and is thus the Ātman', the nuclear core, of Man's personality,—the core which provides the ever necessary contrast to, and is thus the one Witness of, all that in man is undergoing ceaseless change; namely, his body, mind and soul and even spirit, in so far as 'spirit' means the region of thoughts, feelings and emotions which, though regarded as 'spiritual', are yet subject to growth and decay and hence to movement and change.

While these are the very first words of the Trika on Man, its culminating utterance on him is that this Ātman as the one background and Witness of all that in him is changing and moving,—or, to use the appropriate Trika word for it, 'Speeding'—is none other than Shiva, the All-Benign, All-Good Lord Himself, even though the average man remains ever, at any rate most often, forgetful of Him as this most central and essential factor in his personality.

While, as viewed by the Trika, this is the final truth of Man, the Trika does not just stop here, but analyses Man's entire constitution,—physical, vital, mental, psychical and spiritual,—in every detail; so that it goes far beyond even the Sāṅkhya which, in its analysis of man, has itself gone further than any other system of human psychology, whether ancient or modern.

The Sāṅkhya analysis of man's personality discovers just twenty-five Principles, that is to say, essential classes of factors in Man's constitution; while the Trika, going deeper than even the Prakṛti and the Purusha regarded by the Sāṅkhya as the ultimate realities, discovers no less than thirty-six Principles.

The Trika discerns the additional eleven as Principles involved both in the Prakṛti and the Purusha and also in every experience, great or small.

The Trika thus provides the most complete analysis of human personality,—the deepest, the most complete psychology of man.

Modern Psychology is just beginning to recognise various subconscious regions of human experience and certain deeper layers of

# PUBLICATIONS OF THE RESEARCH DEPARTMENT OF THE JAMMU & KASHMIR STATE.

*A few extracts from the many appreciative notices on the publications, generally communicated in personal letters.*

Your publications will be very welcome to scholars in Europe—Dr. F. W. Thomas.

Indian Literature is much indebted to you for your scholarly labours—Dr. Barnett.

The work you are doing so thoroughly is most useful... This research in Kashmir is in most able hands—Professor Oldenburg.

Splendid, scholarlike—Prof. Garbe.

Valuable work—Hon'ble Sir John Woodroffe.

Congratulate you and the Government of Kashmir on the excellent and scholarly work—Sir P. Arunachalam.

Very valuable.... would do credit to you and to the Kashmir Darbar—Dr. S. K. Belvalkar M.A., Ph.D.

*Individual Works:*—(Volumes are all $8\frac{1}{2}''$ x $3\frac{1}{2}''$ in size, except where otherwise stated).

1. *Kashmir Shaivaism* (in English, pp. 116; Bound; No. II in the *Kashmir Series of Texts and Studies*). Rs. 7-8

This is a brief general introduction to the Trika;—its history, literature and doctrine. It gives the clearest account, to be found anywhere, of all the thirty-six Principles or Tattvas, into which the Trika analyses human personality and his universe;—these Principles ranging from Shiva Himself as the most primal, most general, Speeding (Prathamaḥ Spandaḥ प्रथमः स्पन्दः Sāmānya-Spandaḥ सामान्य-स्पन्दः down to the 'Speedings', as 'solid' 'hard' matter, as 'earth'.

This account of the Principles also shows how everyone of them, from Shiva downward, necessarily, inevitably, unfailingly, partakes in every experience, no matter how trivial, which a person has or can possibly have, of the physical universe; and how in his super-physical, that is psychical and spiritual experiences, they come into operation in gradually lessening numbers until, in the final, supreme mystical experience, namely the Recognition ( प्रत्यभिज्ञा ) of the inmost, the nuclear, core of one's personality as Shiva the All-benign Lord himself, there remains but the one Principle Shiva that is at once both the subject as well as the object of the experience—the experience which when expressed in words would take such forms as I am Shiva, I am Brahman, I and my Father are one, I am the Truth and the like according as the upbringing of the person concerned has been as either a Shaiva, a Vedāntin, a Christian mystic, or an Islamic Sufi.

*The following are a few of the many appreciations of the book by competent scholars.*

Very learned . . . very clear and fully worked out—Dr. F. W. Thomas.

Read . . . with extreme pleasure . . . throws such a clear and brilliant light on a most important branch of thought—Dr. Barnett.

Most lucid and valuable—Sir Charles Eliot.

For all who have ever struggled with the complicated historical questions and technical difficulties of the Trika, the book will be a real relief.—Dr. Schraeder.

Marked by that clarity of exposition which distinguishes all your writings . . . very interesting . . . a great pleasure to read . . . found the lucid analysis of the Shaiva Tattvas admirable—Sir John Woodroffe.

Remarkably able work . . . practically unique—Mrs. Besant.

The author has . . . a thorough grasp of Kashmiri Shaiva Literaure . . . a happy gift of expression which enables him to convey the peculiar philosophical conceptions of Hindu mind . . . our already deep obligations to him—*Journal of the Royal Asiatic Society,* London.

A very valuable contribution to the history of Indian thought—Luzac's Oriental List.

2. *Hindu Realism:* (in English, pp $26+184\ 8\frac{1}{2}\times5\frac{1}{2}$, Superior paper, cloth bound,—No. II of the K.S.T.S.) Rs. 9

Though not specifically on the Trika yet *Hindu Realism* serves, as observed by Dr. Schraeder, as an excellent general introduction to all indigenous scientific and philosophic thought of India.

Thus it serves as a good introduction to the Trika, too.

It is based on Kaṇāda's Vaisheṣhika system, which looks upon the universe as an entirely 'Real', objective fact; in much the same way that modern physics looks upon the universe.

As such, it gives an excellent account of the ancient Fundamental Physics of India, towards which, as recognised by many a competent observer, modern Fundamental Physics is itself obviously tending.

In its analysis of Matter *Hindu Realism*, following the Vaisheṣhika, has discovered ultimate constituents of ponderable Matter, which are far finer, more subtle, than even the 'protons', 'electrons' and other such particles of modern physics—to say nothing of the 'atom' of modern physics and chemistry.

*Hindu Realism,* like the Vaisheṣhika deals, too, with all the other essentials which are involved, necessarily and inevitably, in each and every experience we have. Two of these are Space and Time; while two more are Mind and Consciousness, but for which there can be no experience whatsoever and no Science at all.

Like Matter, these four—Space, Time, Mind and Consciousness—are also treated from the purely objective point of view, of course, in *Hindu Realism.*

*A few extracts from observations by competent critics of the book (some of them communicated in personal letters).*

Kanada himself . . . might express himself more or less similarly —Dr. F. W. Thomas.

Interesting and valuable. . .read with much pleasure and profit —Sir Charles Eliot.

I have never been pleased to such a degree by any English resumé of Indian thought . . . a truly noble work and well worthy of meditation—Prof. Louis Valee Poussin.

Valuable—Prof. Garbe.

Limpid and lucid prose . . . a clear arrangement . . . Much of the best Indian thought . . . contained in it—Mrs. Rhys Davids.

One of those rare books . . . not often to be found in India . . . Never . . . has the fundamental difference between the two standpoints Western and Hindu found such a precise expression . . . something altogether new . . . specially valuable . . . should not be overlooked by anybody—Dr. Schraeder.

Read . . . with the greatest interest . . . an admirable piece of clear and systematic exposition—Dr. McTaggart.

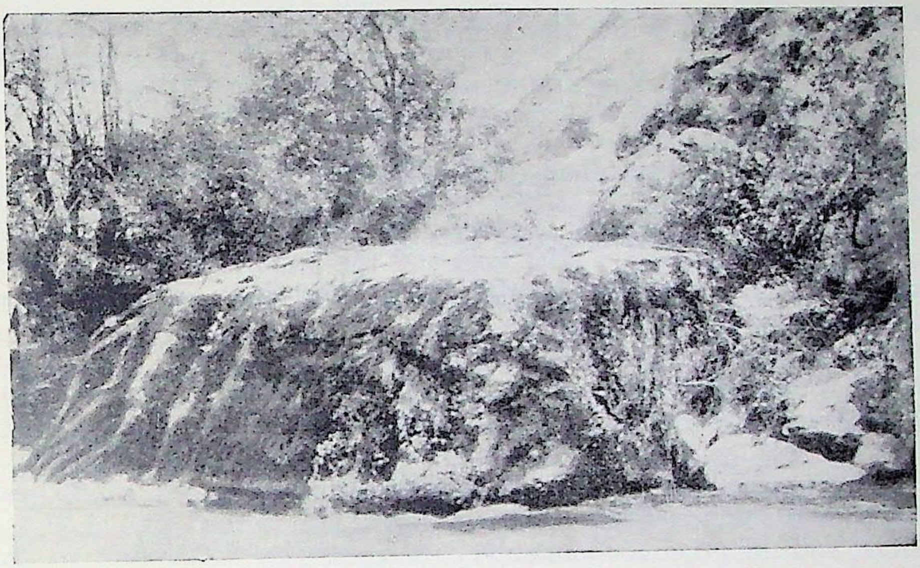
Few could have explained Hindu ideas with such lucidity and simplicity.—Dr. A. Neve.

A most painstaking and readable presentation . . . Readers with the modern culture . . . will see them (Hindu ideas) in a new light—Bhagvan Das, M.A.

Never seen any book in English which has interpreted Eastern thought so successfully. Dr. Brajendra Nath Seal.

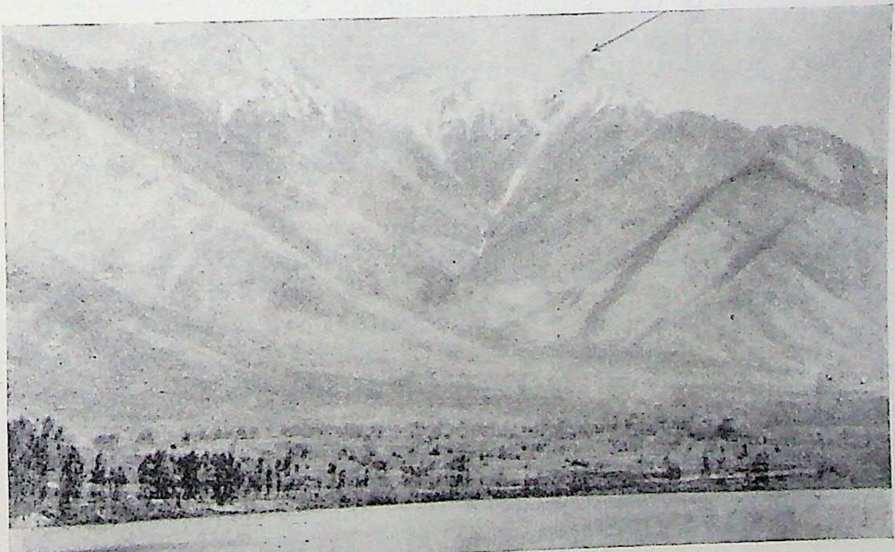
Full of interest and valuable—*Glasgow Herald.*

## ŚANKARA PAL



Sankara Pal, where Shiva Sutras were found inscribed by Vasugupta and rock turned of its own for this purpose. The inscription is no more traceable.

## MAHĀDEVA PEAK



Mahādeva Peak. In a hermitage under this peak. Vasugupta, founder of Shaiva Philosophy was asked by Lord Shiva in a dream to go to the Sankara Pal for receiving the Divine Sūtras for propagation.

We cannot praise too highly—*Indian Review.*

Clearness of thinking and lucidity of exposition . . . deep erudition —*The Leader.*

A valuable contribution.—*The Indian Mirror.*

A sample of what good work may be done by combining Eastern and Western culture . . . The tyro and the expert both would find much matter for thought in this fascinating book.—*The Modern Review.*

3. *Shiva-Sūtra-Vimarshinī:* शिवसूत्र – विमर्शिनी (pp. 18 + 210, 5½ × 5½ very superior paper, cloth-bound with two plates). Rs. 9

This is volume number one in the Kashmir Series of Texts and Studies and comprises two separate works: one is the original Shiva Sūtras; and the other a commentary thereon named Vimarshinī by Kṣhemarāja.

The Sūtras are believed to be the work of Shiva Himself. They therefore, form part of the Āgama Shāstra.

According to one ancient tradition, recorded by Kṣhemarāja, the Sūtras were found, by the seer and sage Vasugupta, inscribed on a rock at the foot of the Mahādeva mountain, some twelve miles from Srinagar. A photograph of this mountain and another of the traditional rock are given in the volume under notice.

According to the same tradition, Vasugupta had been told of the rock and the inscription thereon by Shiva himself in a dream.

There had been prevailing at the time, to continue the traditional story, two mutually conflicting systems of thought.

One of them was that of the Buddhist teacher Nāga-Bodhī and his followers, representing an 'inferior school of philosophy' अधर –दर्शनस्थाः, Vimarshinī); they are characterised also as 'front-rank leaders of nihilists' and 'repellers of Ātman and Īshvara'( नास्तिकानां पुरःसराः and आत्मेश्वर-निरासकाः, Varadarāja's Vārttika).

The other was the dualistic system holding man and Īshvara as eternally different from each other ( नरेश्वर-भेद-वादिनः ).

In these circumstances there was the great risk of the 'Mystery-tradition', that is the Monistic Mysteries of Shiva, 'disappearing altogether from the world' (द्वैत-दर्शनाधिवासिते जीवलोके रहस्य-सम्प्रदायो मा विच्छेदि इति; Vimarshinī).

This state of affairs distressed Vasugupta much; but he was relieved of his distress when Shiva, ever ready to shower blessings on his devotees, revealed to Vasugupta the whereabouts of the Shiva Sūtras, which Vasugupta copied out and after mastering them nicely, taught them to his disciples, Kallaṭa and others.

This bit of traditional information is of great value in understanding both the purpose as well as the nature of the Shiva Sūtras, indeed of the Trika Shāstra as a whole. They arose as a protest, first, against certain later schools of Buddhism, preaching the nihilistic doctrine of 'no Ātman', in direct opposition to the Buddha himself, who nowhere says that 'there is no Atman'; but on the contrary clearly states that to say that 'there is no Atman' would mean preaching the doctrine of the nihilist (uchchheda vāda इति उच्छेदवाद See Samyutta Nikāya Vol. IV, pp. 400-401. P.T.S. Edn.)

Secondly, their protest was against the doctrine of dualism in any and every form.

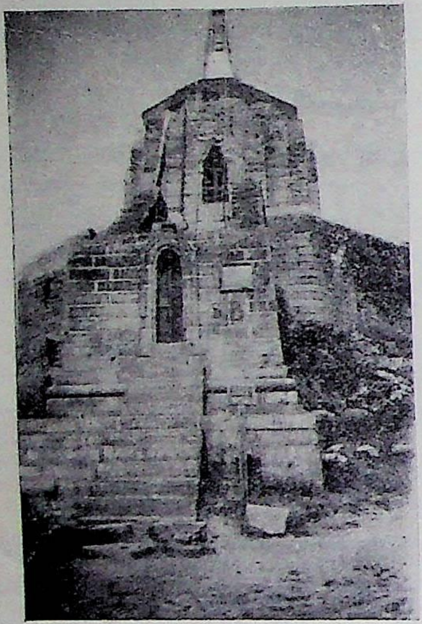
This explains why the very first Sūtra so emphatically declares that, not only the Ātman most certainly is, but that man's Consciousness in its essential, general form (चेतनस्य भावः) as distinguished from its 'concrete', specific, appearances,—is in itself the Ātman (चैतन्यम् आत्मा) and why, once more, the very first declaration, made in clearest and most positive terms, in the very first work originating the Pratyabhijñā Shāstra of the Trika, tells us, unmistakably, that not only the Ātman most certainly is, but that the Ātman itself is Shiva, the All-benign Lord, Īshvara, naught else (आत्मैव शिवः; Shiva Dṛshti; see No. 12 below).

While the Shiva-Sūtras thus begin with a highly philosophical declaration, the work is not just a theoretical system of philosophy; on the contrary, it is a wonderfully practical treatise, telling its serious students how to realise, in direct, positive, experience, the philosophic truths which are enunciated therein.

Indeed, this practical aspect of the Trika, called 'Upāya'—that is, 'Means of Approach,' Pathway,—is the main burden of the Sūtras: so much so that the commentator Kṣhemarāja calls each of the three divisions of the Sūtras "Exposition of a Way of Approach (उपाय प्रकाशनम्)

This Upāya can be understood, of course, only by a study of the Sūtras themselves.

4. *Shiva-Sūtra Vārttikaṃ:* शिव-सूत्र-वार्त्तिकम् (pp. 6 + 114 superior paper) No. IV & V of the KSTS.) Rs. 7-8



Shankarāchārya temple.

This is another commentary, but in verse, on the Shiva-Sūtras, by a different author, Bhāskara, who, unlike Kṣhemarāja,—author of the commentary Vimarshinī just noticed,—claims inheritance of the traditional interpretation of the Sūtras in a direct line of spiritual succession from Vasugupta downward.

Bhāskara has a different version, too, of the manner of discovering the Sūtras: it is that the Sūtras, with their mysteries ( सरहस्यानि ) which appeared before, were, revealed to Vasugupta as he followed the instruction of a certain 'Siddha'.

Bhāskara also reads two extra Sūtras, slightly modifies a few and explains a number of them quite differently.

Bhāskara clearly represents an earlier tradition than Kṣhemarāja.

To understand the Shiva Sūtras, in all their aspects, it is therefore desirable, indeed essential, to study this commentary by Bhāskara too, along with Kṣhemarāja's Vimarshinī.

5. *Shiva Sūtra Vṛtti* शिव सूत्र-वृत्तिः (pp. 23)

This is a short commentary on the Shiva Sūtras and would seem to be the original basis of Kṣhemarāja's Vimarshinī, which embodies in it every word of the Vṛtti.

Being brief, it is very useful as it enables the reader to see, as it were at a glance, Kṣhemarāja's conception of what the Sūtras mean and signify; it helps one also to make a quick comparison of the fundamental ideas of Kṣhemarāja's Vimarshinī with those of Bhāskara's Vārttika.

6. *Spanda Vṛtti:* स्पन्द-कारिका : With Kallaṭa's Vṛtti on them (pp. 40). (Bound with No. 5.)

This is a small but most important work, rather a couple of works —(a) the Kārikās as the original text and (b) the Vṛtti, as a brief and earliest commentary on them.

The Spanda Kārikās are also called Spanda Sūtras.

These compositions are the earliest and only original texts now available belonging to the Spanda Shāstra division of the Trika.

As to their authorship, there are two versions: one is that they are by Vasugupta himself; while the other is that it is Kallaṭa, Vasugupta's disciple, who composed them. The latter seems to be the original and correct view.

In either case, the Kārikās are of immense importance, indeed indispensable, for a correct understanding of the Shiva Sūtras; they are a sort of versified commentary on the Shiva Sūtras.

All three works—(a) Bhāskara's Shiva Sūtra Vārttika, (b) the Shiva Sūtra Vṛtti by some unknown author and (c) the Spanda Kārikās with Kallata's Vṛtti—are bound together in one volume (in cloth) as numbers IV and V of the *Kashmir Series of Texts and Studies.*

7. *Shiva Sūtra Vārttikaṃ:* शिव सूत्र-वार्त्तिकम् Rs. 3

Another work of the same name as number 4 above; but by a different author, Varadarāja. It is just a versified version of Kṣhemarāja's commentary, Vimarshinī, on the Shiva Sūtras; all the same it is simple in language—largely free from long samāsas (compounds) —and is hence easier to understand by one who is even moderately acquainted with Sanskrit.

8. *Spanda Kārikās:* स्पन्द-कारिका: With Vivṛti of Rāma Kanthạ or Rāma (pp. 114 superior paper, cloth bound; No. VI of the Kashmir Series of Texts and Studies). Rs. 8-4

This is a very important book on the Spanda Shāstra. Of course the Kārikās are the same as in No. 6, noticed above; but the commentary called Vivṛti and published in this volume is not only an elaboration of the short Vṛtti by Kallaṭa himself (published as No. 6) but follows the same line of tradition as Kallaṭa.

Hence we get here a presentation of the same ideas as those of the actual author, at any rate the first promulgator, of the Kārikās, uninfluenced by any later thought.

Rāma's faithfulness to the original tradition is further evidenced by another fact. In one of his concluding verses, Rāma makes a reference to 'Utpala', who is obviously none other than 'Utpala', the author

4

of another commentary, called Pradīpikā, on the Kārikās. From evidence elsewhere available, this Utpala was a contemporary of Rāma; and from the way Rāma speaks of him, it is clear that not only is Rāma a great admirer of him but is much indebted to him. A comparison of Utpala's commentary, Pradīpikā, (unfortunately not as yet included in the Kashmir Series of Texts and Studies), with the Vivṛti of Rāma, makes it clear that they both follow the same tradition, which, as Utpala leaves no doubt about it, is the original one.

Rāma's commentary, Vivṛti, on the Kārikās is thus of very great importance.

9. *Spanda-Sandoha:* स्पन्द-सन्दोहः (pp. 26 No. XVI of the Kashmir Series of Texts & Studies). Rs. 1-8

10. *Spanda Nirṇaya:* स्पन्द-निर्णयः No. XLII of the Series.

Cloth cover, Rs. 12, paper cover, Rs. 10-8.

Both by Kṣhemarāja.

The first, Spanda-Sandoha, is an elaborate commentary—practically a small treatise,—on just one of the Spanda Kārikās, namely, the first. In it, Kṣhemarāja embodies, as in a nutshell, nearly the whole significance of the Kārikās: it is thus valuable as a general introduction to a study of them all: it is really a 'Sandoha', 'milk well drawn', from the Kārikās.

Spanda Nirṇaya, on the other hand, is a rather extensive commentary on all the fifty-two original Kārikās and on an additional one which is not noticed by any other commentator.

An exhaustive study of the Spanda Kārikās should always include a study of both these, Spanda-Sandoha and Spanda-Nirṇaya, along with that of the Spanda-Vṛtti of Kallaṭa and Spanda Vivṛti of Rāma, (Nos. 5 and 8, noted above).

11. An English Translation of the Spanda-Nirṇaya (pp. 137, bound up as one volume with No. 10).

This translation is of help to English-knowing students in understanding the original text of Kṣemarāja, and should not be neglected.

12. *Shiva Dṛṣhṭi:* शिव-दृष्टिः By Somānanda; with Utpala's Vṛtti Vṛtti incomplete covering, as it does, less than half of Somānanda's Text; pp. 221; boards; No. LIV *of the Kashmir Series of Texts and Studies*). Rs. 7-8

With the Shiva Sūtras discovered by Vasugupta and the Spanda Kārikās, whether by Vasugupta or his pupil Kallaṭa, this book, Shiva Dṛṣhṭi, is the third most fundamental Text of the Trika; and is the starting point of the Pratyabhijñā Shāstra (see above general Introduction). As such it has an importance of its own.

The Shiva Sūtras and the Spanda Kārikās together lay down the faith of the Trika and the practical method of making this faith into a fact of direct, positive experience; the Shiva Dṛshṭi, on the other hand, expounds the rationale of the faith and the fact; it is the philosophy of the Trika. (See Kashmir Shaivaism, No. 1, noted above, p. 17).

Shiva Dṛshṭi comprises a little more than 700 verses, which are divided into seven chapters, each termed an Āhnika, 'A Daily Lesson'.

The only (commentary) called Vṛtti so far available on the work runs just up to a part of the fourth Ahnika.

Still, it is a great help in understanding much in the original text, which would be otherwise unintelligible in a number of places.

Largely philosophical as the Shiva Dṛshṭi undoubtedly is, it also indicated certain practical ways of realising the truth of the Trika; and, particularly, of attaining 'Siddhis', psycho-spiritual powers, of which Somānanda himself is said to have been a master, and was hence called a 'Siddha'.

Besides being 'the author of rational justification' ( तर्कस्य कर्ता ),—as he is called—in regard to the Trika, Somānanda gives us in his Shiva Dṛshṭi the earliest account, available anywhere, of the traditional history, in very brief outline no doubt, of the Trika, from its start in remote antiquity down to its introduction into Kashmir five generations before Somānanda's own time and by an ancestor of himself, as he tells us.

Somānanda claims that the Trika was first promulgated on earth some twenty generations of great spiritual persons of extraordinary longevity before his own generation, which was about the second half of the ninth Christian century;—a claim which does not seem entirely baseless.

That the Trika had been publicly known in remote antiquity and then disappeared for a time, is the universal tradition among its followers.

That it was well known in the days of Kalidāsa—centuries before Vasugupta and Somānanda—is clear from several verses of the poet, who was obviously a Shaiva of the monistic Trika school. This is evidenced, among others, himself, who, as a perfected Master of the Trika, formulates, in his Shiva-Dṛshṭi, the expression of this experience of identity of one's inmost core, self and being with Shiva, in the following emphatic words:—

शिवोऽस्मि साधनाविष्टः शिवोऽहं याजकोऽप्यहम् ।
शिवं यामि शिवो यामि शिवेन शिव–साधनः ॥
भिन्नोऽप्यभिन्न एवास्मि शिव इत्थं विचेष्टनम् ।
शिवो भोक्ता शिवो भोज्यं शिवेषुशिव–साधनः ।
शिवः कर्ता शिवः कर्म शिवोऽस्मि करणात्मकः ॥

(Shiva Dṛshṭi, 7th Āhnika, verses 96 to 100 with omissions).

In these circumstances it would seem clear that Gudea as PA-TE-SI,—King Priest, Rājarṣhi ( राजर्षि )—worshipping Shakti that is only Shiva in a different aspect, and being perfect in such worship, proclaims himself to be 'Siba', that is, 'Shiva'.

This is, of course, just a suggestion. Its truth or otherwise can be ascertained by further research.

In case it is ever established by such research as a positive fact that Gudea, the 'Siba', was a Shaiva of the monistic Trika School, then there would follow, from this one fact alone, several consequences of immense significance.

For one thing, it will throw light on the worship of the Deity under the name 'Yahveh', (that is 'Jehovah', as the name is popularly pronounced).

We learn from the Bible itself that this name 'Yahveh' was unknown to the Hebrews before the days of Moses, who is said to have imported it from somewhere outside. And this 'somewhere outside' might easily be ancient Sumero-Semitic Mesopotamia, whence so much else has, as is now definitely established, been imported and woven into the books of Moses.

Of course, the Bible gives a derivation of 'Yahveh' from a Hebrew root, meaning 'to be'. But it is hardly necessary to say that this is simply an instance of 'folk-etymology', which is most often fanciful and false.

As Tilak,—who was a great scholar of the Vedas, besides being a great political leader,—suggested long ago, 'Yahveh' is only the Vedic word 'Yahva' or, as it would be in nominative singular masculine, 'Yahvaḥ'. And 'Yahva' means 'swift movement', 'Speed', 'Spanda' (स्पन्द).

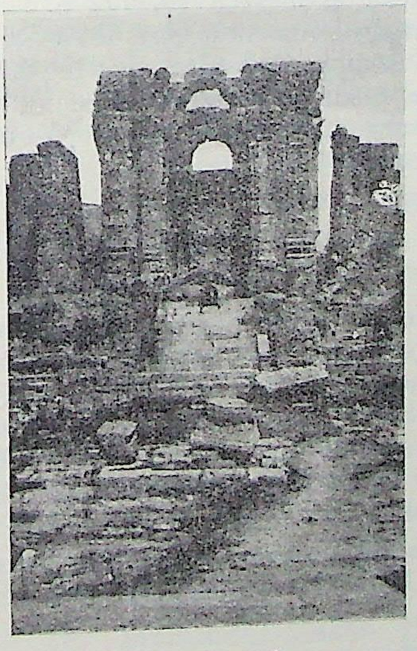
In case Tilak is right, then 'Yahva' might easily have been an alternative designation, in Sumerian Shaiva circles, of Shiva, who is declared to be the 'First, the most Primal Speeding' ( प्रथमः स्पन्दः ) and is sometimes spoken of simply as Spanda (स्पन्द).

There are several other reasons for regarding 'Yahveh' and 'Yahva' as identical words and for viewing Yahveh-worship as only Shiva-worship in a different form.

But it is impossible to enter into even a brief discussion of these reasons here. Besides, such a discussion, to be really profitable, must await further research into ancient relations between India, particularly the Indus Country—Sindhu Desha—and Sumer, which is evidently Indianised as Sauvīra, and often joined together with the name of the Sindhu Desha as Sindhu-Sauvira.

Relations between India and Sumer were evidently maintained well as late as the days of the Buddha, one of whose teachers in spiritual discipline bears the purely Babylonian name Alara Kalama, and might have been a Sumerian or an Assyrian residing in India at the time. (It may be noted incidentally that this name Alara Kalama was borne by a Babylonian monarch too, and actually appears in an ancient dynastic list).

For a better and fuller understanding of all these questions far greater research than has as yet been made is required.



Martand temple.

In this research, a close study of Somānanda's Shiva Dṛshṭi, the book under notice, and all its implications,—in addition to its great philosophic import,—is sure to be of immense help.

(With a view to carrying on this research systematically, an institution is being organised in Kashmir, under the name 'Sindhu-Sauvīra Seminar' or 'Indo-Sumerian Studies and Research' which, it is proposed, should affiliate itself to the National Academy of Kashmir).

13. *Pratyabhijñā: Kārikā-Vṛtti* प्रत्यभिज्ञा कारिका-वृत्तिः being the Kārikās of Utpala, with his own short commentary, called Vṛtti, on all but the last 29 of them; (pp. 74; cloth; No. XXXIV of the KSTS). (Cf No. 142 16).

The Kārikās, also called Sūtras,

are 190 in number; divided into four chapters, each called an 'Adhikāra'.

The importance of this famous work can hardly be exaggerated: after Somānanda's Shiva Dṛṣhṭi, on which it is based, this is the greatest work pertaining to the Pratyabhijñā Shāstra of the Trika. In some ways it is more important than even the Shiva Dṛṣhṭi For one thing, it is much shorter; and, secondly, it is somewhat easier to follow.

Utpala was disciple of Somānanda and wrote his Kārikās obviously with a view to making his master's work less difficult for beginners in the study of the Pratyabhijñā Shāstra.

Although Shiva Dṛṣhṭi is the first and earliest known work on the philosophy of the Trika and Utpala's Īshvara Pratyabhijñā Kārikās the second, yet it is this second work by which the whole philosophical division of the Trika Shāstra has come to be known.

It may be noted specially that, by Pratyabhijñā, Re-cognition, of Īshvara, the Lord, Utpala means Recognition that is direct, clear, vivid, 'face to face' (साक्षात्), not re-cognition that is just inferential, merely intellectual, 'second-hand'. The Recognition intended here may be likened to the recognition of a long lost friend by meeting him 'face to face' but not by reading or hearing an account of him or even by seeing a photograph of him.

Highly, even abstrusely, philosophical as these Kārikās of Utpala are, their spirit, their inspiration, is at the same time one of exalted Bhakti, supreme love and devotion to Ātman, that is to say, to that deepest, most central, nuclear core in each and every personality which is at the same time Maheshvara, the Almighty Lord, as declared by Utpala himself, when he says:

आत्मैव सर्वं जन्तूनाम् एक एव महेश्वर :

"Every living being's own every Atman, nought else, is the one and Almighty Lord." (Īshvara Pratyabhijñā 4.1.)

It is hardly necessary to add that this Ātman, that is Maheshvara, the Almighty Lord, is also Shiva, the All-Benign, as well as Chaitanya, the most general consciousness. Though both lying deeply buried as the deepest layer of the subconscious in every one of us, as well as showing itself at every moment as the one indispensable point of reference in each and every experience a person has, this Ātman is yet usually least noticed by the average man.

That Ātman is Chaitanya, the most general consciousness in every one of us, is declared by Shiva himself in the very first Shiva-Sūtra;

चैतन्यम् आत्मा.

That Ātman is Shiva, the All-Benign, is proclaimed by Somānanda in the second verse of his Shiva-Dṛshṭi (listed as No. 11 above).

It is to this Ātman, as both the Almighty Lord and Shiva the All-Benign, that Utpala's Bhakti, supreme love, is directed; equally as the essence of his philosophic, even scientific, knowledge consists in the actual 'Re-cognition,' in vivid consciousness, of this Ātman as not only the one and only Almighty Lord, but also as the All-Benign Shiva.

Not only this; together with this knowledge and this devotion,—this Jñāna and this Bhakti,—Utpala in his Kārikās combines also the spirit of dedicated service, not only to man, but to all that takes birth and lives. That is to say, with knowledge and devotion (Jñāna and Bhakti), he combines, in a beautiful synthesis, work (karma) done in the spirit of worship.

The very opening Kārikā of Utpala is an expression of this threefold spirit of Knowledge, Devotion and Work as Worship. It reads:

कथञ्चिद् आसाद्य महेश्वरस्य
दास्यं जनस्याप्युपकारम् इच्छन् ।
समस्त सम्पत्–समवाप्ति–हेतुं
तत्–प्रत्यभिज्ञाम् उपपादयामि ॥

"Having somehow secured the position of a humble servant, even a slave all sold. to the Almighty Lord, and also desiring to render benefit to all that takes birth and lives, I am going to demonstrate that which is the one means of winning everything worth possessing,—the means that is nothing less and none other than the Recognition of Him, the All-Mighty Lord, as the Ātman and Shiva."

From this it will be at once seen that the Īshvara Pratyabhijñā of Utpala is neither just unemotional dry-as-dust philosophy nor a doctrine of idle inactivity.

In order, however, to appreciate fully how Utpala actually succeeds in executing his philosophic task—combining in it the philosophy of Recognition, Action and Devotion as well as aesthetic Joy,—the aspiring student must read, re-read and study diligently the author's short but marvellous work, Īshvara Pratyabhijñā Kārikās, a correct understanding of which will no doubt be much helped by Utapala's own Vṛtti on them, as published here along with them.

14. *Ajaḍa-Pramāṭr-Sidhi* ( अजड–प्रमातृ–सिद्धिः ); pp. 16—12)
15. *Īshvara-Siddhi* ( ईश्वर–सिद्धिः ); (pp. 30)
16. *Sambandha-Siddhi* ( संबंध–सिद्धि : ); (pp. 15)
(Bond with No. 13).

These three are also by Utpala, the author of Īshvara Pratyabhijñā, just noticed; and are together known as Siddhi Trayī. They are bound up together with the Īshvara Pratyabhijñā in one handy volume (in cloth) forming No. XXXIV of KSTS (so they are available only with the Īshvara Pratyabhijñā Kārikās, not separately).

As their titles themselves imply, they are all on profound philosophic subjects, which are handled with the author's usual masterliness.
Rs. 9/-

17. *Īshvara Pratyabhijñā-Vimarshinī* ( ईश्वर-प्रत्यभिज्ञा-विमर्शिनी ); in two volumes; (pp. 10—399; No. XXXII of the KSTS and pp. 16—277; No. XXXIII of the KSTS). Cloth cover, Rs. 12; Paper cover, Rs. 10-8 for each volume.
Cloth cover set, Rs. 24; Paper cover set, Rs. 21-0

This is the famous commentary on Utpala's Īshvara Pratyabhijñā Kārikās, (No. 13 noted above); and is by the equally famous Abhinava Gupta, who was a pupil of Utpala's own pupil and son. Abhinava Gupta thus inherited the Pratyabhijñā tradition in a direct line of spiritual succession, with but one bearer of the tradition intervening. From this point of view alone, Abhinava Gupta's commentary on Utpala's Īshvara-Pratyabhijñā is of great value, apart from the vast learning which Abhinava Gupta displays in it.

Besides its extensive philosophic and learned disquisitions, the commentary gives a full, word for word, explanation of the Kārikās. Thus it is of great help even to a beginner in Pratyabhijñā studies; and no serious student can possibly ignore it.

18. *Īshvara Pratyabhijñā Vivṛti Vimarshinī* ईश्वर-प्रत्यभिज्ञा-विवृति-वमर्शिनी; (three volumes; pp. 12—299; No. LX; pp. 439, No. LXII; pp. 408, No. LXV; of the KSTS).

Volume I Cloth Cover Rs. 9-0; Paper Cover Rs. 7-8.
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,, III ,, ,, 9-0; ,, ,, 7-8.
Cloth Cover Set Rs. 28-8; Paper Cover Set Rs. 24-0.

By the same author, Abhinava Gupta.

This voluminous work is a further commentary, on an original commentary by Utpala himself; on his own Īshvara Pratyabhijñā Kārikās. This original commentary is not available now; so far no manuscript of it has been discovered. But from the 'Pratīkas' quoted from it in this 'great commentary' by Abhinava, what the original commentary was like can be largely gathered.

Apart from the Pratīkas quoted in it, this 'Bṛhatī Vimarshinī', as it is also called, is a vast mine of information and no student aspiring to have a thorough knowledge of the Trika, particularly its Pratyabhijñā Shāstra, can possibly afford to ignore it.

19. *Pratyabhijnā Hṛdayaṃ* प्रत्यभिज्ञा हृदयम्; by Kṣhemarāja (pp. 12—73—6; No. III of the KSTS). Cloth cover Rs. 4; Paper cover Rs. 3.

This is a short but excellent manual giving, to the beginner, a very clear idea of the fundamental principles of the Pratyabhijñā Shāstra.

20. *Tantrāloka:* तन्त्रालोक : by Abhinava Gupta.

21. *Commentary on it, called Prakāsha or Viveka,* by Jayaratha; (twelve volumes containing both the text and the commentary; pp. 310—42, No. XXIII; pp. 6—264, No. XXXVIII; pp. 31—471, No. XXX; pp. 16—203—56, No. XXXVI; pp. 6—284—20. No. XXXV; pp. 250—23, No. XXIX; pp. 14—208—108, No. XLI; pp. 239—7, No. XLVII; pp. 6—285, No. LIX; pp. 380, No. LII; pp. 6—184—172, No. LVII; pp. 6—435, No. LVIII).

Cloth Set with three Volumes in Paper Cover Rs. 126-0.

Paper Set with three Volumes in Cloth Cover Rs. 117-0.

In the printed volumes, the original text, which is in verse (mostly Shlokas), is interpersed amid the different sections of the commentary which, in some of the colophons, is called 'Prakāsha', while in others, 'Viveka'.

The two together form the most voluminous work on the Trika. It is almost an encyclopaedia of the Trika.

The original verses number over 5800 stanzas, divided into 37 chapters, each called an 'Āhnika', i.e., Daily Lesson. They are, however, very unequal in size; the largest Āhnika, the 15th, contains no less than 613 verses, while the smallest, the 34th, has only four.

After Vasugupta and Kallaṭa, who are the first promulgators of the Trika in its Spanda aspect, as its Faith, Fact and Practical Discipline for the actual realisation of its principles; and after Somānanda and Utpala, who are the founders of the Pratyabhijñā aspect, that is the Philosophy of the Trika; after these four first masters of the Trika system as a whole, Abhinava Gupta, as an author of the Tantrāloka which combines both the aspects of the Trika and has more besides, is its greatest exponent.

Unlike his Īshvara Pratyabhijñā Vimarshinī and his Īshvara Pratyabhijñā Vivṛti Vimarshinī (Nos. 17 and 18 listed above), which are just commentaries on works of another author—though he is Abhinava's own Master's Master (Guru's Guru), his Tantrāloka is quite an independent work.

It is, however, admittedly based on the Mālinīvijayottara Tantra, which is regarded by Abhinava as the greatest among the Āgama class of texts bearing on the Trika (see below No. 40).

Despite the fact that it combines all the aspects of the Trika, and despite its prolonged and profound disquisitions on the philosophy of the Trika,—despite all this, the Tantrāloka is predominantly a practical treatise: it is a treatise on the Prakriyā ( प्रक्रिया ), also called Kulu Prakriyā, that is to say, the Mystery Practices, of the Trika.

Abhinava Gupta himself characterises it as 'clearest, all-full-in-significance, Mystery-Practice Treatise' ( स्पष्टाम्पूर्णार्थम् प्रक्रियाम् ).

As such, it deals extensively with most of the ritual practices of the Trika, particularly Dīkṣhā ( दीक्षा ), 'Initiation'.

Thus, being at once vastly learned, profoundly philosophical as well as pre-eminently practical, the Tantrāloka is by no means 'milk for the babe' but, on the contrary, it is 'strong meat', fit for those only who are endowed with strong rational teeth and with still stronger powers of spiritual digestion.

The courageous aspirant to the mastery of the work is, however, greatly helped by the commentary.

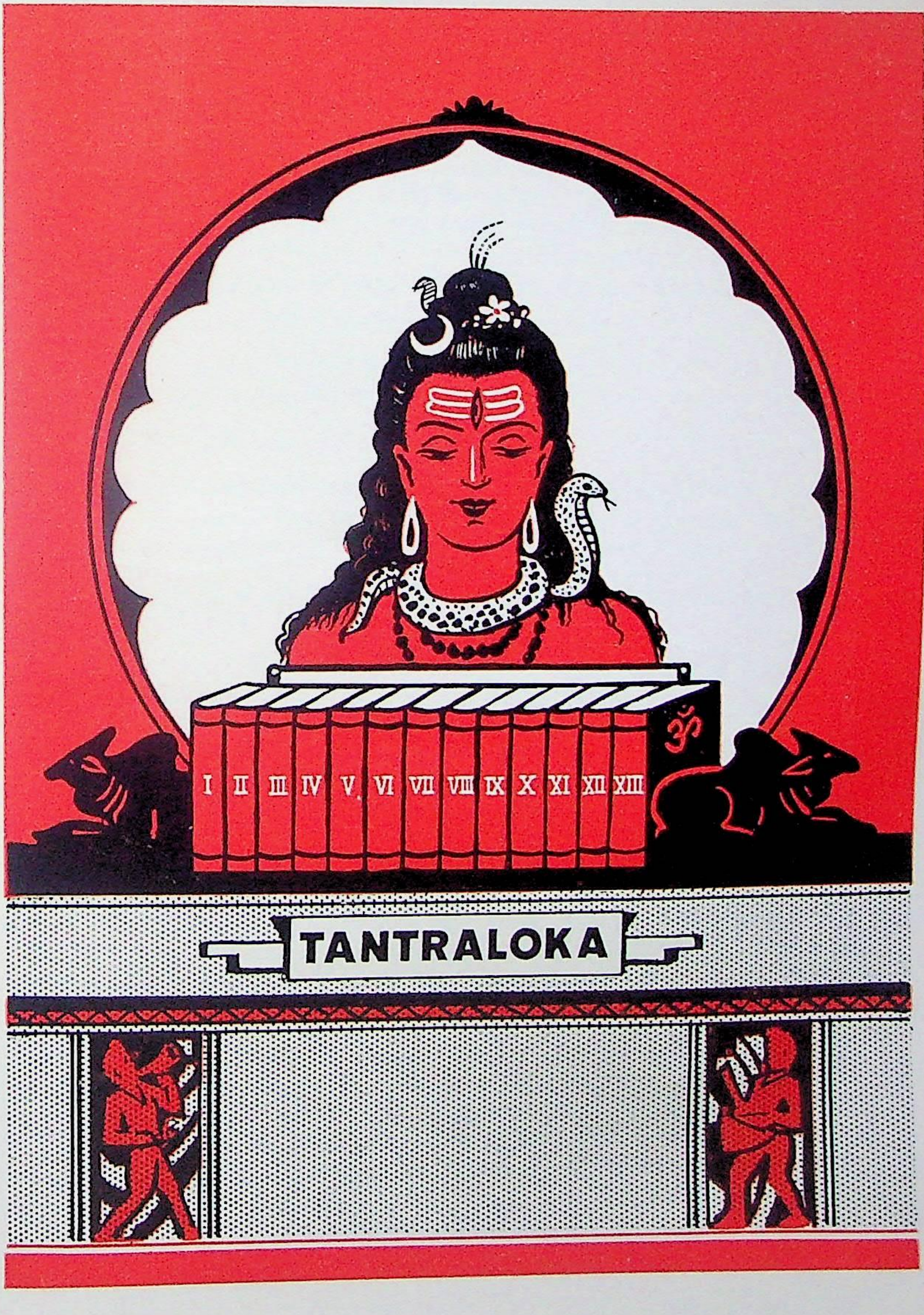
In this short note, which is all that can be attempted here, it is impossible to give even a faint idea of what this magnum opus of Abhinava Gupta contains. Still a few words may perhaps be said about it.

The first chapter (of 332 verses), which is chiefly philosophical, opens with an explanation of the first two Shiva Sūtras and defines the key-word Chaitanya ( चैतन्य ), saying

चैतन्यम् इति भावान्तः शब्दः स्वातन्त्र्य–वाचक :

This may be interpreted as:

CHAITANYA: this is an abstract term and means not any particular state or states of consciousness, but consciousness in general, consciousness as such, free from all limiting conditions;—free absolutely from any thing on which to depend, such as body, mind, an objective context and the like; CHAITANYA is just Self-dependence, nought else; it is absolute Independence: it is Apratiṣhṭhita Vijñāna ( अप्रतिष्ठित विज्ञान ), as Buddha would say.


I
II
III
IV
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X
XI
XII
XIII
ॐ
TANTRALOKA

And this Chaitanya, as the first Shiva Sūtra emphatically declares, is the Ātman ( आत्मन् ), the one nucleur core in every personality, the one central point of reference in each and every experience, the deepest depth of the subconscious in each vividly conscious personal ego.

Opening with this definition of the most fundamental term, the first chapter goes on giving definitions and explanations of various other terms. Two most characteristic terms being Grāma ( ग्राम ), as of the Tattvas, and Dharma ( धर्म ) as the most general, absolutely essential, nature of everything. These are defined thus:—

हृदिस्थं सर्व–देहस्थं स्वभावस्थं सुसूक्ष्मकम् ।
सामूह्यं चैव तत्त्वानां ग्राम–शव्देन कीर्तितम् ॥
आत्मैव धर्म इत्युक्तः शिवामृत–परिप्लुतः ।

These may be rendered thus:

"That most subtle synthesis of the (thirty-six) Principles in every heart,—in all bodies, and in the essential nature of things,—this synthesis is alone proclaimed by the word Grāma (ग्राम ), and

"Ātman itself is Dharma, flooded all over with Shiva's all-ambrosial joy" (l. 83, 84).

The next four chapters (2 to 5) deal, mainly, with the same three 'Upāyas', 'Methods of Realisation', which constitute the three sections of the Shiva Sūtras (No. 3 above).

The next five chapters (6 to 10) deal with various philosophic topics, such as time, space, the real nature and division of the thirty-six principles, of which the most limited is the one presenting itself as the principle of Solidity, Hardness,—Earth; while the least conditioned is Shiva, that One All-Benign Deity ( देवः स एकः शिवः ) who ever shines through all the principles and their infinite combination and permutations,—shines in the form of a condensed mass of supreme spiritual effulgence; ( एषु अन्तितं रूपं भाति परं प्रकाश–निबिडम्: 9.1.).

The next two chapters (11 and 12) deal with those Principles which, acting as 'Cloaks', make the All-Benign, All-underlying, Shiva appear as the punctual, even mathematically punctual, centre of each divided and divisive personality, such as a man's—the centre which is likened, already in the Upaniṣhad of the Veda, to 'a hundredth part of a hundredth part of just the tip of a hair and is yet capable of infinite expansion':

वालाग्र–शतभागस्य शतधा–कल्पितस्य च ।
भागो जीवः सविज्ञेयः स चानन्त्याय कल्पते ॥

Shvet. Up. 5.9)

The next chapter, the 13th, is of a most special significance, dealing as it does with Divine Grace, Shakti-Pāta (शक्ति-पात).

The next nine chapters, from 14 to 22, all deal with Dīkṣhā (दीक्षा), Initiation, in various forms and for different purposes.

The next six chapters (23 to 28) deal with various ritual practices and forms of worship.

The next chapter, twentyninth, is concerned with the real Inner Mystery,—'Rahasya', that is Kula Prakriyā, ( कुल-प्रक्रिया ), as explained by the commentator.

The last eight chapters deal with 'Mantra Vidyā', (Science of Mantras), Maṇḍala (Ritualistic Circle Construction), Mudrā and various other miscellaneous topics.

Such then are the contents of the Tantrāloka in briefest outline.

Before concluding this note, one further word may be added on a very interesting point,—the place that is given to the Woman in the Mystery Practices of the Trika.

To begin with, it is expressly stated that, in Kula Prakriyā, a man must have a woman as 'Messenger' ( दूती ), who must be treated not only as one's equal but with high honour. Indeed, one has no right to take any part in Mystery Rites, unless one has such a woman Messenger with one.

कुल-प्रक्रियायां हि दूतीम् अन्तरेण क्वचिद् अपि
कर्मणि अधिकार इत्यतस् तत्-सहभावोपनिबद्ध :।

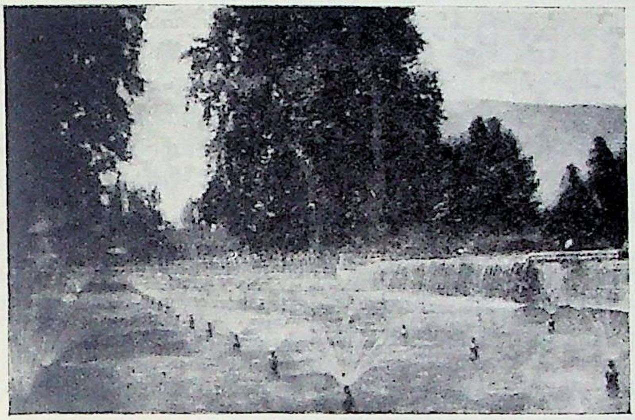
Secondly, "a woman devoted to the Principles of the Trika will succeed in achieving the same 'Siddhi' in twelve days as will take men, if they have any the least fear in their hearts, twelve long months; one should, therefore, select such a woman, and along with her as one's equal, should perform worship and other rituals":

योक्ता संवत्सरात् सिद्धिर् इह पुंसां भयात्मनाम्।
सा सिद्धिस् तत्त्व-निष्ठानां स्त्रीणां द्वादशभिर् दिनै : ॥
अत: सुरूपां सुभगां सरूपां भाविताशयाम्।
आदाय योषितं कुर्याद् अर्चनं यजनं हुतम् ॥

(Commentary on Tantrāloka, 1.13)

Such then is the position assigned to woman in Kula Prakriyā of the Trika.

22. *Tantra-sāra:* तन्त्रसारः by Abhinava Gupta (pp. 26—208; No. XVII of the KSTS). Rs. 7-8



Shālimar garden.

This is just a summary of the Tantrāloka and written for those who are not as yet ready to undertake, profitably, the study of the far bigger and more detailed work. Abhinava Gupta himself addresses those for whom this book is written as follows:

विततस् तन्त्रालोको विगाहितुं नैव शक्यते सर्वैः ।
ऋजुवचन विरचितम् इदं तु तन्त्रसारं ततः शृणुत ॥

"Tantraloka is widely extensive, it surely cannot be entered into by all. But listen, O Ye, to this Tantrasāra composed in easy words."

Thus Tantrasāra is an excellent introduction to the Tantrāloka.

23. *Shat-triṃshat-Tattva-Sandoha:* षट्-त्रिंशत्-तत्त्व-सन्दोहः; (pp. 14).

24. *Bhāvopahāra:* भावोपहारः, (pp. 45).

25. *Bodha-Pañchadashikā:* बोध-पञ्चदशिकाः (pp. 4).

26. *Anuttara-Prakāsha-Pañchāshikā* अनुत्तर-प्रकाश-पञ्चाशिका;

27. *Parā-Prāveshikā:* परा-प्रावेशिका; (pp. 13).

These five small texts (Nos. XIII, XIV, and XV of the KSTS) are bound together in one volume. Rs. 4-4

Every one of them is deep in significance though small in extent.

The first is, as its name implies, a delightful account, in Āryā verse, of the thirtysix Principles which are discovered by the Trika as essential constituents of both man and the universe: the most primal of them being Shiva who, again, is only the very Primal Speeding of Him who is the all-excelling Beauty-form, self-dependent, by very nature both a mass of knowing capacity as well as most vivid consciousness,—as He is just beginning to speed forth with a view to bringing about the universe, out of His own free will:

यद् अयम् अनुत्तर-मूर्तिर् निजेच्छयाखिलम् इदं जगत् स्रष्टुम् ।
पस्पन्दे स स्पन्दः प्रथमः शिवतत्त्वम् उच्यते तज्-ज्ञैः ॥

Shiva, the first Principle, is 'the general, the most universal, Speeding ( सामान्यः स्पन्दः ), underlying all other specific forms of Speeding. It is these specific forms of Speeding which constitute the remaining thirty five principles. These, too, are likewise defined in poetical language in this little book (No. 23).

The next book, Bhāvopahāra, is a collection of forty seven stirringly emotional, and yet most deeply mystical verses, constituting a song of rhapsodic inspiration in praise of Shambhu, that is, Shiva.

The last verse reads:

महा-पाशुपतोद्याने कश्चिद् विश्रम्य तापसः ।
चक्रे चिच् चक्रनाथस्य शम्भोर् भाव-नुतिं पराम् ॥

The whole book is one of beautiful mystic poetry which no lover of such things can afford to ignore.

There is a commentary on the verses.

Of the next two texts one, containing just fifteen verses, is by Abhinava Gupta and describes the 'Supreme Consciousness', that is Shiva under the name of 'Bodha', in certain fundamental aspects: while the other is a collection of fifty verses on Shiva as the All-excelling Effulgence ( अनुत्तर-प्रकाशः ); and some of his appearances.

The fifth booklet is a summary statement of all the thirty-six Principles; and so is a 'Guide helping one to enter' ( प्रवेशिका ) into their study.

It is to the Trika what Sadānanda's Vedāntasāra is to the Vedānta. It is by Kṣhemarāja, and the only book of this kind in prose.

28. *Janma-Maraṇa Vichāra:* जन्म-मरण-विचारः; (pp. 12—25).

29. *Amaraugha-Shāsanaṃ* अमरौघ-शासनम् ; (pp. 13).

30. *Tantra-Vaṭadhānikā:* तन्त्र-वटधानिका; (pp. 11).

All these (forming Nos. XIX, XX, and XXIV of the KSTS) are bound in one volume.
Rs. 3-12

The first, though named 'A Consideration of Birth and Death' (Janma Maraṇa Vichāra), is a good summary of most of the main ideas of the Trika.

The second does not belong to the Trika at all, but represents a phase of the Gorakṣhanātha school of Yoga; and may be, as it claims, by the founder of the school, Gorakṣhanātha himself.

It gives quite an interesting account of several doctrines and practices of the school.

The third booklet is, as its title implies, the 'Seedgrain which contains in it the whole of the Tantra, that is the Trika, in somewhat the same way that the tiny seed-grain of a banian tree contains in it the whole of the mighty forest-lord.

It is in verse and by Abhinava Gupta.

The concluding verse runs thus:

एषाभिनव-गुप्तेन रचिता तन्त्र-धानिका ।
हृद्-भूमौ यस्य रूढा स शिव-काममहीरुहः ॥

"In whatsoever heart springs up and grows the seed-grain, by Abhinava Gupta formed, becomes the giant tree, all-wish-filling, of Shiva.

31. *Stava-Chintāmaṇi:* स्तव-चिन्तामणिः ; by Bhaṭṭa Nārāyaṇa, with the commentary by Kṣhemarāja (pp. 6—155; No. X of KSTS) Rs. 6-12

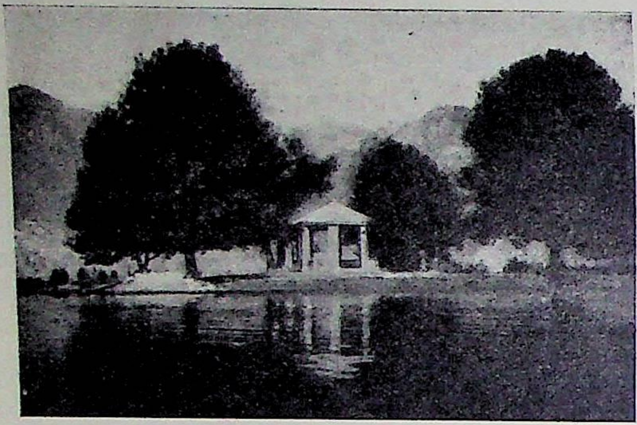
This is a collection of 120 beautiful verses in praise of Shiva. The verses are in the same style as the Shiva-Stotrāvalī of Utpala, the author of Īshvara-Pratyabhijñā Kārikās; and may be even older than the latter.

Beautiful poetry as the verses are, they are yet an expression of profound philosophic truths as promulgated in the Trika.

The commentary by Kṣhemarāja is evidently based on an older commentary which is now lost.

32. *Kāmakalāvilāsa:* कामकला-विलासः ; (pp. 6—52; No. XII of the KSTS). Rs 3-12

A collection of 55 verses on the two fundamental principles, Shiva and Shakti,—specially the latter—of the Trika. Kāma-Kalā has reference to the aspect of manifestation which is called Bindu (Point), appearing as Kāma and Kalā. These are, however, terms which cannot be explained here. The name of the book is indicative also of the Shrī Chakra.



An island in the Dal lake.

33. *Mahārtha-mañjarī:* महार्थ मञ्जरी by Maheshvarānanda; (pp. 6—148; No. XI of the KSTS). Rs. 5-4

With the author's commentary which is in Sanskrit prose, while the original text is in a form of Prākṛt, with a Sanskrit translation.

It deals with certain aspects of the Trika, both doctrinal and practical.

34. *Mahānaya-Prakāsha:* महानय-प्रकाशः ; ; (pp. 6—145; No. XXI of the KSTS). Rs. 5-4

With a commentary. The original text, which is in verse, is mostly in a form of Prākṛt, while the commentary is in Sanskrit prose. It is more or less of the same nature as the Mahārthamañjarī, of which it is perhaps a predecessor.

35. *Lalleshvarī-Vākyāni:* लल्लेश्वरी-वाक्यानि (pp. 28; No. XXVI of the KSTS). Rs. 1-8

This little volume contains 60 'sayings' of Lalleshvarī, popularly Lallā, even Lal Ded, the famous seeress, saint and sage, who certainly made true the ancient words saying that a woman could accomplish spiritual perfection sooner than a man (see note on Tantrāloka No. 21 above).

The original 'sayings' are in the Kashmiri language of her time; but there is published in the volume a rather free Sanskrit translation of them. Lallā might be called Mirabai of Kashmir, except that while Mira was chiefly, even exclusively, emotional; Lallā is predominently mystical and philosophical. None wanting to see to what spiritual heights a woman could rise should fail to read and study these rapturous song of Lallā.

Her philosophy is, of course, pure monistic Trika.

36. *Paramārtha-Sāra:* परमार्थ सारः ; (pp. 8—199; No VII of the KSTS), by Abhinava Gupta, with Yogarāja's Commentary called Vivṛti.
Rs. 7-8

This famous book is an adaptation of an earlier, but by no means less famous work, of the same name, by some unknown author, but traditionally ascribed to Ādhāra, that is Sheṣha Nāga. Of course, the adaptation is done in the interest of the Trika or, as Abhinava Gupta himself states, "reviewing the original in the light of Shivadṛṣhṭi." (See Kashmir Shaivaism; No. 1. above, pages 10 to 14).

It is one of the best manuals introducing an aspirant to a serious study of the Trika.

37. *Bodha-Pañchadashikā:* बोध–पञ्चदशिका; by Abhinava Gupta with a commentary by Pt. Hara Bhaṭṭa Shāstrin (pp. 4—20).

38. *Paramārtha-Charchā:* परमार्थ चर्चा; by Abhinava Gupta with a commentary by Pt. Hara Bhaṭṭa Shāstri; (pp. 4—16).

The two together bound in one volume, forming No. LXXVI of the KSTS.

The original text of Bodha-Pañchadashikā, but not the commentary, is also published, as No. XIII of the KSTS mentioned before (see No. 26 above, under which an account of it has also been given).

Paramārtha-Charchā is a brief exposition in nine verses of a few fundamentals of the Trika.

Both texts are well illustrated by the commentator, who is a living representative of the Trika.

39. *Karmakāṇḍa Kramāvalī:* कर्मकाण्ड क्रमावली; (pp. 4—187; No. LXXIII of the KSTS). By Soma Shambhu.
Rs. 4-8

It is a hand-book of daily 'Sandhyā' and other forms of worship, as well as ritual practices, including Dīkṣhā, regulation of food and the like. It is a medieval book, written about 1070 A.C.

40. *Mālinīvijayottara-tantram:* मालिनी विजयोत्तर-तन्त्रम् (pp. 80—158; No. XXXVII of the KSTS), with a good introduction in English.
Rs. 10-8

This work belongs to the Āgama Shāstra and is, according to Abhinava Gupta, the most important Āgama Treatise for the Trika. It is an earlier treatment of the same subjects, more or less as are later dealt with in the Tantrāloka. Like most Āgama texts, it is a conversation between Shiva and Shakti, Shiva, in this context, meaning one who has realised his oneness with Shiva as the primal principle and can say from positive experience 'I am Shiva', as explained by Somānanda (see note on Shivadṛshṭi No. 12 above).

41. *Mālinīvijaya Vārttikaṃ:* मालिनी विजय वार्तिकम्: by Abhinava Gupta (pp. 10—135; No. XXXI of the KSTS). Rs. 9

This is a running commentary in verse of the Mālinīvijayottara Tantra mentioned above.

42. *Vijñāna-Bhairava:* विज्ञान-भैरवः, with a commentary partly by Kṣhemarāja and partly by Shivopādhyāya: (pp. 6—163; No. VIII of the KSTS). Rs. 7-8

This is also a text of the Āgama Shāstra, being a conversation between Shiva as Bhairava and Shakti as Bhairavī. What Bhairava and Bhairavī mean in this context is explained by Shiva himself in the course of the conversation.

This text, Vijñāna Bhairava, is regarded as the essence of another Tantra, the Rudra-Yāmala.

Its main topic is Yoga-Dhyāna, of which it prescribes no less than 112 forms. How this Yoga-Dhyāna is to be practised is indicated in the following verse (among numerous others):

व्योमाकारं स्वम् आत्मानं ध्यायेद् दिग्भिर् अनावृतम्।
निराश्रया चितिः शक्तिः स्वरूपे दर्शयेत् तदा॥
चिद्-धर्मा सर्वदेहेषु विशेषो नास्ति कुत्रचित्।
अतश्च तन्मयं सर्वं भावयन् भवजिज् जनः॥
काम-क्रोध-लोभ-मोह-मद-मात्सर्य गोचरे।
बुद्धिं निस्तिमितां कृत्वा तत् तत्त्वम् अवशिष्यते॥

(92, 100, 101)

As its contribution to philosophy, Vijñāna-Bhairava explains how it is on account of Shakti that Shiva appears in forms which are conditioned by space and time. One of the verses on this runs thus:

यथालोकेन दीपस्य किरणैर् भास्करस्य च।
ज्ञायते दिग् -विभागादि तद् च् छत्क्या शिवः प्रिये॥

43. *Vijñāna Bhairava:* विज्ञान-भैरवः The same text with another commentary called Vijñāṇa Kaumudī by Ānanda Bhaṭṭa. (pp. 6—64; No. IX of the KSTS). Bound with No. 42.

The commentary is a short one. The two numbers are bound together in one volume.

44. *Parā-Trimshikā:* परा–त्रिंशिका; with a commentary by Abhinava Gupta and an introduction in English (pp. 30—283; No. XVIII of the KSTS). Rs. 10

As the title of the book implies, it is a collection of thirty and odd verses taken from the Rudra-yāmala Tantra. As such, it belongs to the Āgama Shāstra and consists of conversations between Shakti as Devi and Shiva.

The collection has been regarded, from even the days of Somānanda, as one of the most important treatises of the Trika: it was commented on by Somānanda himself; and Abhinava Gupta's own commentary is only an adaptation of Somānanda's work. Indeed, it is a much commented text (see below Nos. 45 and 46). Its importance lies in the fact that it is perhaps the earliest work on the mystery of the Varṇamālā, that is, conventionally, the Sanskrit alphabet, but, really, what may be called 'cosmic phonetics'; and is intimately connected with the doctrine of the fourfold speech, Vaikharī, Madhyamā, Pashyantī and Parā. Man as Pashu, that is 'creature in bondage', is ordinarily acquainted with the Vaikharī, the physically articulated speech alone. The three other forms, as even the Veda declares, are hidden in the 'cave' (guha), which is no other than one's own 'heart'. This is referred to, in the second verse of our text, as "hṛdayasthā shakti".

To approach this mystery hidden in the heart, the effective way lies through the physically articulated sounds which, so far as the Sanskrit language is concerned, are represented by its Varṇamālā. The letters of this Varṇamālā are taken as suggestive symbols of the inarticulate speech in its three hidden forms; and the verses under notice represent an attempt at determining, somewhat conventionally, the relation between the articulated speech and the hidden mystery of the inarticulated sound; and, through it, with the thirtysix Principles (tattvas) which, being only Spandas ( स्पन्दाः ), Speeding Vibrations, are of course also sounds when they can be, as they are in yoga-concentration, responded to by the power of hearing; but they are sounds which, to use a word of modern science though in a wider sense, are 'supersonic.'

It is not only the Sanskrit alphabet which is thus related to sounds hidden, but the alphabets of certain other languages also have been so related to mystic facts; for instance, the Hebrew alphabet as treated in the Cabbala. The only difference is that the Sanskrit alphabet is admittedly more methodical and fuller than any other in regard to the natural order of the sounds as they are articulated.

The proper understanding of the relation between the articulated sound and the hidden forms of speech has a significant bearing on the 'Mantras,' whether of the Vedas or of the Tantras; this is why the correct pronunciation of both classes of Mantras is so much insisted on.

(The word 'Mantra' is evidently derived, not from 'man' to think, but from 'man' to call upon, as, for instance, in the verb 'manāmahe', used in the Rig Veda).

It is on account of this fact that in all the principal Tantras of the Āgama Shāstra, as well as in the Shiva Sūtras, so much importance is attached to the Varṇamālā and its mystic significance.

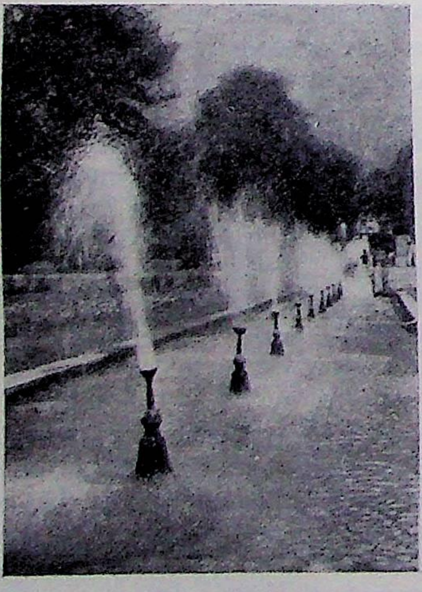
45. *Parā Trishikā Laghuvṛtti:* ( परा–त्रिशिका–लघुवृत्तिः ); (pp. 16-28; No. LXVIII of the KSTS). Rs. 2.

46. *Parā Trishikā Vivṛti:* (परा–त्रिशिका–विवृतिः; ): (pp. 4-20; No. LXIX of the KSTS). Bound with No. 45

Both these contain the same text as No. 44, even though called (त्रिशिका) instead of (त्रिंशिका). But No. 45 has a shorter and easier commentary by Abhinava Gupta; while No. 46 has a gloss by Lakṣhmīrāma, with slight variations in the reading of the text here and there.

47. *Parā-Trishikā-Tātparya-dīpikā:* परा–त्रिशिका–तात्पर्य–दीपिका;

47A. *Shākta-Vijñānaṃ:* शाक्त–विज्ञानम्; Rs. 2



Nishāt bagh.

Both bound in one volume; No. LXXIV of the KSTS pp. 8-50).

As its name indicates, the book No. 47 is a sort of running commentary, but in verse, on the Parā-Triṃshikā (No. 44 above.) The commentary gives a general idea of what the Parā-Trimshikā teaches.

The book No. 47A is said to be by Somānanda; but, it is not easy to identify him with Somānanda the famous author of Shiva-dṛṣhṭi.

It gives an account of 13 centres of meditation in the body. These centres are said to be indicated by Shiva himself. The meditations begin at a centre below the naval and at a distance of five digits' width from it. In the last stages of this meditation, the Shakti that has been lying round about the Nābhichakra (navel-centre), wakes up. And, with its waking up, all outward sense-perceptions disappear. Then, finally, the Ātman of the yogin becomes one with Shiva; and 'showers down divine ambrosia' (Divyam Amṛtam) which gives life to all beings that are born and live.

48. *Svacchanda Tantraṃ:* (स्वच्छन्द-तन्त्रम्); with a commentary by Kṣhemarāja. (Īn six parts; pp. 16-253; 6-332; 6+352 6-99; 6-560; 6-172-148; Nos. XXXI, XXXVII, XLIV, XLVIII, LI and LVI of the KSTS). Cloth set, Rs. 58/8; Paper set with one volume in cardboard, Rs. 49/8.

This great work belongs to the Āgama Shāstra; and, as such, reports dialogues between Shiva as Svacchanda Bhairava and Shakti as Bhairavī. 'Svacchanda' literally means 'Own-will', that is, absolute independence of any other influence. Thus it is a synonym of 'Svātantrya', as used in the Trika.

This Tantra is an extensive work consisting of 3780 verses, divided into 15 very unequal chapters, each called a Paṭala; the longest chapter, the 10th, contains 1280 verses, while the shortest the 14th, only 28.

Like Mālinīvijaya and its offshoot, Tantrāloka of Abhinava Gupta, *Svacchanda Tantra* deals more or less with the same principles as these two works; but in a way which is its own. In its philosophical parts, giving an exposition of the 36 Tattvas, it presents them, not as merely abstract principles, but as great cosmic facts, picturing them in symbols and in forms of exquisite poetry; and painting them, as it were, on a most gigantic scale, over and against the background of an equally gigantic cosmic canvas. This mighty play of imagination has a most practical end: it is that, by the form of Yoga Dhyāna which *Svacchanda Tantra* prescribes, the aspirant is expected to concentrate his whole heart and soul, in ecstatic meditation, on this awe-inspiring and, at the same time, irresistibly attractive scene.

One most important feature of this portraiture of the Tattvas (Principles) is that it presents before the aspirant a great drama of life and action, not just in one world and universe, but in countless universes scattered all over boundless space and moving about in equally unbounded time.

No summary statement can possibly convey any adequate idea of this cosmic vision. The aspiring student should read its accounts in the original text, particularly the tenth chapter of it.

The whole work pulsates with a profound sense of the All-independent Will, Svacchanda, which the aspirant is directed to realise in positive experience.

This note may be closed with a few typical verses from the book.

The following are on the ideal Guru and Shiṣhya;

आर्य-देशात् समुत्पन्नं सर्वावयव-भूषितम् ।
शिव-शास्त्र-विधानज्ञं ज्ञान-ज्ञेय-विशारदम् ॥ १३ ॥
देव-कर्मरतं शान्तं सत्यवादि-दृढव्रतम् ।
सत्त्ववद्-वीर्यसम्पन्नं दया-दाक्षिण्य संयुतम् ॥ १४ ॥
त्यागिनं दम्भ निर्मुक्तं शिव-शास्त्रेषु भावितम् ।
ईदृशं तं गुरुं प्राप्य सिद्धि-मुक्ती न दूरतः ॥ १५ ॥
शिष्यो दयान्वितो धीरो दम्भ-माया-विवर्जितः ।
देवाग्नि-गुरुभक्तश्च शास्त्रभक्तो दृढव्रतः ।
गुरुशुश्रूषणपरः सुशान्तेन्द्रियसंयुतः ॥
ईदृशो वै भवेच्-छिष्यः सोऽत्रानुग्रहभाजनम् ॥ १९-२०

(I. 13, 14, 15, 18, 19, 20)

About the much misunderstood conception of Shūnyatā ( शून्यता ), which plays such an important part in certain schools of Buddhist thought, after describing six states of Shūnyatā, the text goes on:—

षट् शून्यानि परित्यज्य सप्तमे तु लयं कुरु ।
तच्-छून्यं तु परं सूक्ष्मं सर्वावस्था-विवर्जितम् ।
अशून्यं शून्यम् इत्युक्तं शून्यश्चाभाव उच्यते ।
अभावः स समुद्दिष्टो यत्र भावाः क्षयंगताः ।
सत्ता-मात्रं परं शान्तं तत् पदं किमपि स्थितम् ।
यत्र यत्र च नादादि-स्थूला अन्येऽपि संस्थिताः ।
तत्र तत्र परं शून्यं सर्वं व्याप्य व्यवस्थितम् ।
तदेव भवति स्थूलं स्थूलोपाधिवशात् प्रिये ।
स्थूलं सूक्ष्म-प्रभेदेन तद् एकं संव्यवस्थितम् ।
तत् प्राप्य तन्मयत्वं च लभते नात्र संशयः ॥

(IV. 291-96 with omissions of two lines)

This Shūnyatā is the highest and last. It is obvious this Shūnyatā is not 'Voidity' or Emptiness in the ordinary sense of these terms; any more than Ākāsha, Ethereal Space, (which, as experienced in Yoga-Dhyāna, is discovered to be full of Sound, or 'Sound-Waves'), is really 'empty', even though it appears to be Shūnya in ordinary experience. In reality it is 'Ashūnya',(अशून्यं शून्यम् इत्याहुः )

How the final reality is both transcendental as well as immanent:—

सर्वातीतं परं तत्त्वं सर्वं व्याप्य व्यवस्थितम्

How the hundreds and thousands of universes as well as all Shātras, all arts and science, all moral and spiritual disciplines, even all magic, are included in the Tattvas:

भुवनानि विचित्राणि शतशोऽथ सहस्रशः।
तत्त्वाभ्यन्तर-संस्थानि शास्त्राणि विविधानि च॥
विज्ञानं कुहकं शिष्यं सिद्धि-संदोह लक्षणम्।
सर्वं-तत्त्वेषु बोद्धव्यं सर्व-तत्त्वेषु दृश्यते।
प्रक्रिया शिव-दीक्षा च तत्त्वैर् एतैर् हि लभ्यते॥

While the universe is so vast, the Jiva is an infinitely small point, but capable of infinite expansion:

बालाग्र-शतभागस्य शतधा कल्पितस्य तु।
तस्य सूक्ष्मतरो जीवः स चानन्न्याय कल्पते॥
आदित्यवर्णं रुक्माभम् अव् बिन्दुम् इव पुष्करे।
पश्यंति तारकम् इव योगिनो दिव्य-चक्षुषा॥

The first two lines are just an echo of the Shvetāshvatara Upaniṣhad (5.9), excepting that the Jiva is pictured here as smaller than even 'a hundredth part of the tip of a hair', suggesting that Jiva is really infinitely small—like a mathematical point.

The third line reminds one of the Koranic statement that 'the Lord created man from a clot of blood' (Sura 96.1).

49. *Vāmakeshvarīmatam:* वामकेश्वरी मतम्: with the commentary of Jayaratha, (pp. 14-141; No. LXVI of the KSTS). Rs. 2

This is an Āgamic text. Like most Āgama books, it deals with philosophical principles as well as rituals, chiefly the latter. In the matter of philosophy pertaining to the Trika, it makes an emphatic declaration that Shiva and Shakti are only different aspects of one and the same principle; it also gives a clear explanation of Shakti as Tripura-Sundarī, whose worship in various forms it mainly prescribes; and whom it pictures in a grand and impressive style and in a number of aspects, besides holding out promises, to her worshippers, of all kinds of psychical powers and even worldly possessions.

50. *The Netra-Tantra,* with a commentary by Kṣhemarāja; (in two volumes: pp. 12-196 forming No. XLVI and pp. 6-234, No. LXI of the KSTS). Paper set, Rs. 18; Vol. II, cloth, Rs. 9

Being a Tantra, it belongs to the Āgama Shāstra and consists of dialogues between Shiva and Shakti as Devi. The conversation begins with a rather strange question on the part of Devi. It runs thus

यत् तद् आपोमयं देव चक्षुः सर्वत्र दृश्यते ।
तस्माद् अग्निः कथं रौद्रः उत्पन्नः काल-दायकः ॥ (1.13) . . . .

In substance, this means:

"All eyes are full of water; how is it that from thine eye, thou divine Lord, there sprang forth the great fire which burnt everything?"

The whole book is mainly an answer to this one question and all that it implies.

And since the Eye of Shiva is the starting point of this Tantra, it takes its name from this marvellous Eye, Netra (नेत्र).

In the course of his answer Shiva tells Shakti that not only fire shoots forth from his eye but also 'ambrosia' (Amṛta).

The key Mantra prescribed here for use in worship is also called Netra Mantra; because, just as the Netra, the Eye, is the most important organ in the body, so is this Mantra the centre of all other Mantras.

51. *Devīnāmavilāsa*: देवीनाम-विलासः by Sāhib Kaul; (pp. 16-324; No. LXIII of the KSTS). Rs. 7-8.

The book is divided into 16 chapters, each called a 'Bhakti'. As the name of the book implies, it gives a long list of ons thousand alternative names which are applied to Shakti; the author weaves these names into a fine garland of poetry.

All the books listed above, excepting one (No. 29), are on the Trika, whether fully or in part. There are included in the KSTS the following books also: they are not on the Trika but on various other subjects.

52. *The Bhagavad-gitā*: श्रीमद्-भगवद्-गीता ; with a commentary called 'Sarvatobhadra' by Rāmakaṇṭha; (pp. 12-421; No. LXIV of the KSTS). Cloth, Rs. 7-8; Paper, Rs. 6

The commentary is, of course, written from the Shaiva point of view and its special feature is that it lays equal emphasis on Jñāna, Karma and Bhakti.

Rāmakaṇṭha reads numerous verses of the Gītā differently (more or less) from the reading of Shankara.

53. *Mṛgendra Tantram:* मृगेन्द्र-तन्त्रम्; with the commentary of Nārāyaṇa-kaṇṭha; (pp. 28-363-46; No. L of the KSTS).
Cloth, Rs. 10-8; Paper, Rs. 9

Although the printed title of the book is 'Mṛgendra Tantra', and the commentator speaks of it as an Āgama, it is neither a Tantra nor an Āgama, in the usually accepted sense of these terms, as it is not a conversation between Shiva and Shakti but between the sage Hārita and his disciples. It is, moreover, a work of a pluralistic Shaiva School, which maintains the independent reality of Jīva, Shakti and Shiva. From this point of view, however, it is a very interesting work.

54. *Nareshvara parīkṣhā:* नरेश्वर-परीक्षा; by Sadyojyotiḥ, with a commentary by Rāmakaṇṭha, and an introduction in English: (pp 20-274; No. XLV of the KSTS).
Rs. 6

This is also a very interesting work on the pluralistic Shaiva system which, despite the prevalence of the monistic (Advaita) Trika, did not cease altogether to flourish in Kashmir. This is natural; because, as the *Svacchanda Tantra* so clearly lays down, no genuine follower of the Trika should have any quarrel with other systems of thought and worship.

55. *Vātūlanātha Sūtras:* वातूलनाथ सूत्राणि, with a commentary in Sanskrit and an English translation; (pp. 6-46; No. XXXIX of the KSTS).
Rs. 3

Though small, it is a unique treatise representing, as it does, both the theory and practice of an important but now nearly lost school of philosophy. The ultimate reality in this system is given the name of 'Sāhasa'. It is somewhat Tantric, too, in as much as it accepts the part which the Yogins play in the spiritual discipline of man. It is also highly mystical. Some of the characteristic expressions of the system are 'mahāmarīchi-vikāsa', 'nistaranga samāvesha', 'mahāmelāpa', these refer to different states of Yoga attainment.

56. *Laugākṣhi-gṛhya-Sūtras:* लौगाक्षि-गृह्य-सूत्राणि; with the Bhāṣhya of Devapāla, with a good introduction in English. (In two vols; pp. 28-364; No. XLIX; and pp. 10-438; No. LV of the KSTS).
Cloth set, Rs. 19-8; Paper set, Rs. 16-8.

This is a well known work and needs little introduction. In all their domestic rituals Kashmiri Brahmins have been following these Sūtras from quite early times. These Gṛhya sūtras, prescribing domestic rites and rituals, belong to the Kāthaka Shākhā of the Kṛṣhṇa Yajurveda.

57. *Uḍḍāmareshvara Tantram* उड्डामरेश्वर तन्त्रम् (pp. 28—7; No. LXX of the KSTS; Size 9¾ x 7). Cardboard, Rs. 6, Paper, Rs. 5-4.

This tantra is a book of magical formulae and practices; and prescribes also a number of medicinal drugs.

58. *Prāsāda-maṇḍanam:* प्रासाद्–मण्डनम्: by Sūtradharamaṇḍana, with an English introduction; (pp. 34—43; No. LXXII of the KSTS). Rs. 3

It is a brief treatise in Sanskrit on Hindu architecture and sculpture, outlining the principles of architecture of temples and palaces.

59. *The Ghaṭa-karpara Kāvya:* घट–कर्पर–काव्यम्: with a commentary by Abhinava Gupta; (pp. 8—22; No. LXVII of the KSTS). Re. 1.

This poem of 21 stanzas is attributed to Kālīdāsa, and is well known. The commentary is quite interesting, as it lays stress more on the import sense (dhvani) than on the meanings of the word. This is natural, as Abhinava Gupta was, perhaps, the greatest master of aesthetics.

60. *Lokaprakāsha:* लोक–प्रकाशः; by Kṣhemendra; (pp. 12—88; No. LXXV of the KSTS). Rs. 3

This is quite interesting from the social point of view, as it throws light on certain ancient legal, social and commercial practices of Kashmir.

61. *Deshopadesha and Narmamālā:* देशोपदेशः, नर्ममाला च; by Kṣhemendra; with an English introduction (pp. 34—36; No. XL of the KSTS). Rs. 4-8

These are books of satire on the ancient society of Kashmir.

The first-named book consists of eight 'lectures' and the second of three chapters. This latter is intended to be a source of recreation for the learned men.

62. *'A Critical Note'* on Vallabhadeva's commentary on the Shiṣhupālā Vadha Kāvya; (pp. 19; No. LXXIX of the KSTS). Re. 1.

This is a brief introduction to the work of Vallabhadeva (see note on Shiṣhupāla Vadha, No. 69 below). It also gives information about the date and other particulars of Māgha Bhaṭṭa, the author of the Kāvya.

The following books are neither included in the KSTS nor, excepting one (No. 63), are on the Trika:

63. *Gandharva-Tantram* गन्धर्व-तन्त्रम्: with a long introduction in English (pp. 79—363). Rs. 9

Though predominantly a Shākta Tantra, philosophically it has the Trika outlook and basis, recognising as it does all the thirty-six principles of the Trika, speaks of 'Pratyabhijñāna Siddhi' and describes Shiva as 'Prathamaḥ Spandaḥ', which are all typically Trika conceptions. (See Chapter 41 of the book).

It gives, with elaborate details, instructions in ritualistic worship, purifications, mantras, yantras, mudrās, āsanās and the like. It also provides, in the eleventh chapter, forms of meditation on Kuṇḍalinī, and prescribes Praṇāyāma as almost the panacea of all ills, and the atonement for even the most heinous of all sins.

This Tantra is extremely rich and varied; and culminates in the highest possible philosophic thought and most exalted spiritual discipline, as it describes, in the last two chapters, the Trika principles and practice, particularly when it vividly portrays the ultimate, all-excelling realisation of absolute unity,—in Shiva who is Sat, Chit, Prakāsha and Vimarsha—of all that is objective and subjective of every sense of 'Idam' and 'Aham'.

64. *Bṛhan Nīla Tantram:* बृहन्-नील-तन्त्रम् with an introduction in English (pp. 22—256). Rs. 9

The Tantra consists of XXIV chapters and owes its name to Nīlā Sarasvatī; in the eleventh chapter, we learn how Sarasvatī became blue (Nīlā). The Tantra, written in the form of a dialogue between Mahākāla-Bhairava and Mahākālī, gives the description of the Devī, Sarasvatī, in all her forms, with the way in which she is to be worshipped.

65. *Devī-Rahasyam:* देवी रहस्यम्: with Parishiṣhṭas (pp. 32—574). Rs. 18

This Tantric work, written in the form of a dialogue between Bhairava and Devi, is traditionally supposed to form part of the Rudrayāmala. It seems to have been composed by some Kashmirian writer.

The Devī-Rahasya, the secret worship of the Devī Tripurā, contains three parts; the first one, the Purvārdha, is of 25 chapters treating of initiation, mantra, yantra and other kinds of rituals. The second one, Uttarārdha of 35 chapters dealing with worship.

The Parishiṣhṭa or appendix includes the Uddhara Kosha, a short collection of seven sections, written in the form of a dialogue between Dakṣhinamūrti and his disciple, dealing mostly with mantras.

66. *Shrīvidyārṇava Tantram:* श्रीविद्यार्णव-तन्त्रम्; (in two volumes; pp. 34—545; and pp. 36—916). Rs. 81

This huge and important Tantra is a collection of texts dealing with the worship of Mahā-Tripurasundarī, the highest reality contemplated upon as constituting the quintessence of the female Trinity. corresponding to that of Brahmā, Vishṇu and Rudra. The texts have been culled by Vidyāraṇya, who seems to be third in spiritual descent from Shankara, from the Madhumatī and the Mālinī Schools. The title of the tantra means 'ocean of vidyā', vidyā being a mnemonic formula peculiar to a Devī. The work is divided into two parts, each containing eighteen chapters, each of which is called a 'Breath' (Shvāṣa).

The first part describes the numerous details concerning the worship, with all that it involves, of Mahā-Tripurasundarī, in three aspects (a) Sthūla, referring to her physical aspect; (b) Sūkṣhma, referring to her verbal or conceptual aspect and (c) Parā, referring to the transcendental aspect as universal Consciousness.

The second part describes the worship of other Devas as Devîs, including such Buddhist ones as Mañjughoṣha-Tārā and the rest.

67. *Kramadīpikā:* क्रम-दीपिका; with an English introduction: (pp. 14—89). Rs. 3.

This work, by an unknown author, is a Vaiṣhṇava Tantra, bearing on rituals: it gives an elaborate description of Purashcharaṇa (Japa, Havana, Tarpaṇa, Mārjana and Brahmabhoja), of Dīkṣha, (Initiation), of matras and Mātrikā (the letters of the Sanskrit alphabet and their combinations). Moreover, 16 prāṇāyāma exercises are prescribed, as well as three kinds of Nyāsa, and special Dhyānas of Viṣhṇu relating to various episodes of his life.

68. *Āhnika-Paddhati:* आह्निक-पद्धतिः, by Navya-Chaṇḍidāsa, with an introduction in English; (pp. 18—74). Rs. 3

This work prescribes the daily routine for princes according to Dharma and other Shāstras.

The book is divided into ten Vishrāntis, 'Rests', each corresponding to a part of the day or of the night, from the moment of rising to going to sleep.

The last chapter added from the Nīti Shāstra describes the relations of the prince with the different officers, the notables of the State, as well as friends and foes.

69. *Shishupālavadham:* शिशुपालवधम्; with the commentary of Vallabhadeva; (pp. 6—146—307). Rs. 9

This poem of 20 cantoes is very well known. Its theme is borrowed from the Mahābhārata. It has been no doubt commented upon by more than a dozen scholars; but the commentary of Vallabhadeva, a Kashmirian author, is the oldest and the best. Written in the form of questions and answers, its simple and lucid style makes it attractive to the average reader. This commentary is called the Sāratīkā. 'the essence of commentaries', or Sandeha-Vishaushadha, 'an antidote against the poison of doubts'.

70. *A Descriptive Catalogue of Sanskrit Manuscripts* in the Private Library of H.H. the Maharaja of Kashmir (pp. 106—10). Rs. 3

This catalogue gives names of 274 manuscripts representing Vedic literature, Smṛti and Dharmashāstra, Purāṇa and Itihāsa, Darshana, Vyākaraṇa and Koṣha, Drama, Poetry and Poetics, Astrology and Arithmetic, Ritual, Medicine, Polity, Tantras etc. A summary of the contents of some of the most important manuscripts is also given.

The following are of Archaeological interest:—

71. *Handbook* of the Archaeological and Numismatic sections of the Srī Pratap Singh Museum, Srinagar (7 1/10" x 5"; pp. 165). Rs. 10

This is an excellent guide book; and none interested in Kashmirian studies can afford to ignore it.

It is beautifully printed on art paper and has, on almost every page, a fine illustration of exhibits described.

72. *Antiquities of Maṛev-Waḍwan.* Rs. 8-8

It is an account of an archaeological tour made in the valley of Maṛev-Waḍwan, lying to the South-West of Kashmir proper. It makes quite an interesting reading. Beautifully got up, it has nineteen excellent plates, illustrating both the antiquities inspected as well as some fine mountain scenery.

73. *Stone Age in Kashmir,* (7 1/10" x 5"; pp. 7). Rs. 1

This contains an account of some of the stone age remains in the valley of Kashmir.

Finely printed with one plate illustrating the megaliths of Yendrahom.

*The beginning of a new section of the KSTS:—*

74. *Diwan-i-Dairi* (pp. 69—18—208).

This is a volume of Persian poems,—chiefly Gḥazals (1618 verses) and Qasidas (179 verses).

It is by a modern Kashmiri poet—Pandit Raja Kaul Arzbegi, who wrote under the nom de plume 'Dairi'. He died in 1900 A.C.

There is a good introduction in English by the editor of the poems, several of which have been translated into English in the introduction; and compared with similar writings of some of the great poet of Persia—such as Hāfiz, Sādi, Iraqi, Jāmi, Zuhuri and others.

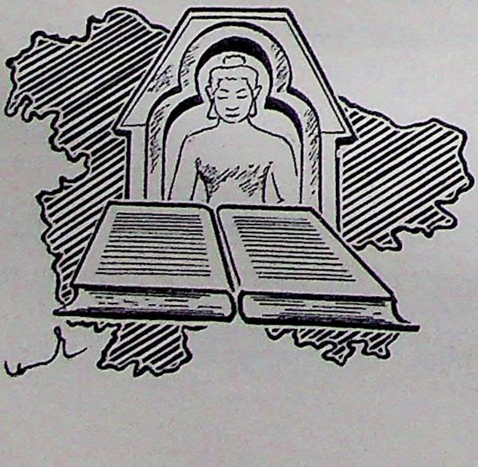
There is an introductory essay in Persian by the poet himself as well as a rather curious treatise, also in Persian, on certain gestures invented and practised by the poet for communicating his thoughts without the use of spoken words.

Both these have also been translated into English by the editor.

It is thus altogether a very entertaining book and can be safely recommended to readers of Persian.

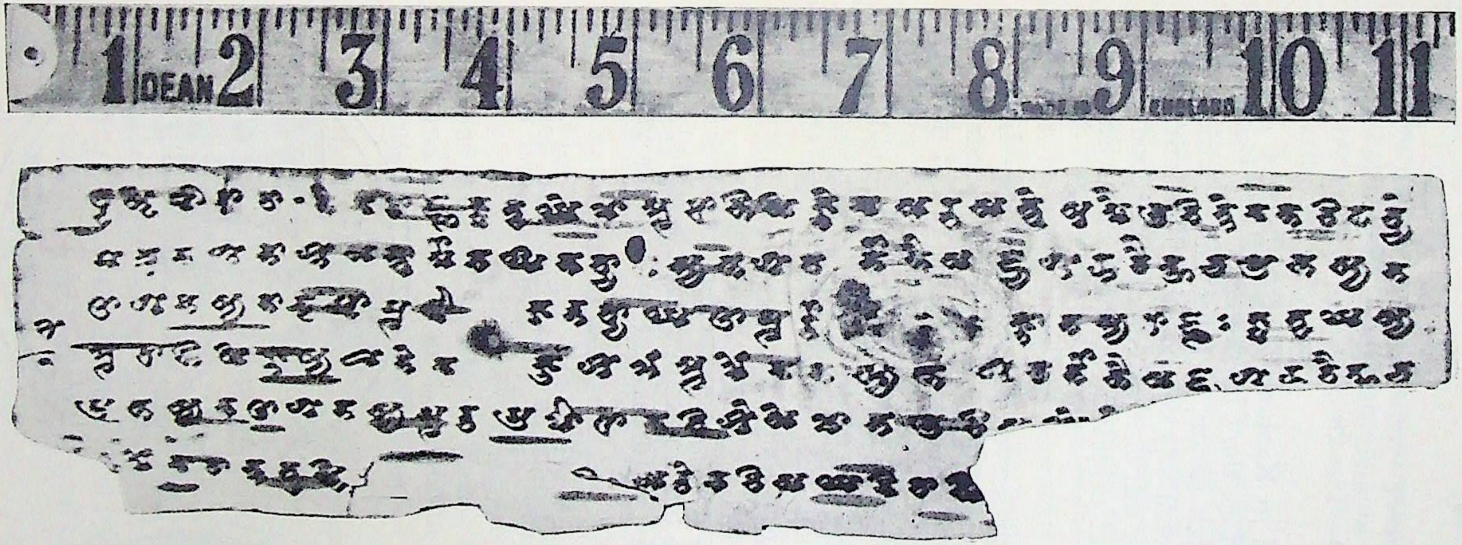
It is not so well-known that Kashmir has produced several writers of excellent books in Persian. Our poet is the latest of this race of indigenous Kashmiri authors of quite meritorious Persian works and may be unfortunately the last.

It is hoped and expected that the book under notice is the beginning of a whole series of Persian works, not only by Kashmiri authors but also by other authors of India and even of Persia, to be included in the Kashmir Series of Texts and Studies.

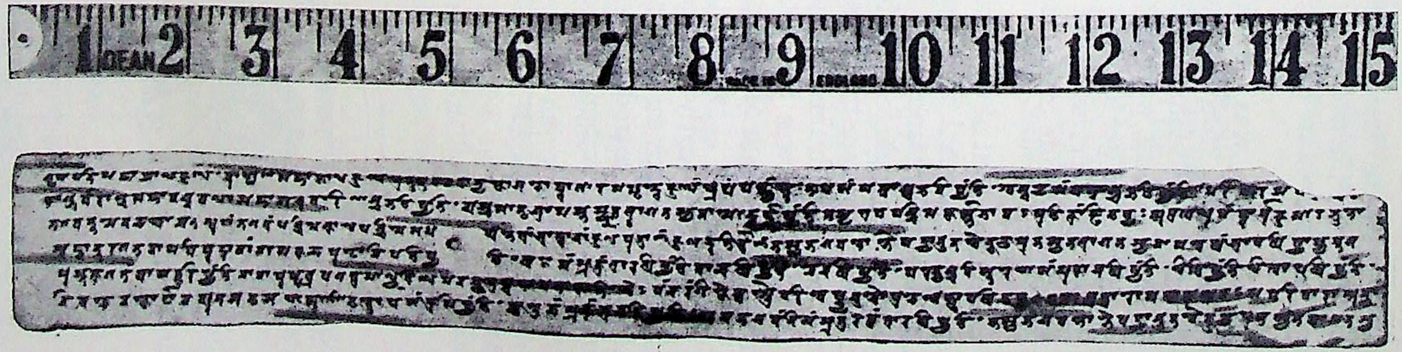


75. *The Gilgit Manuscripts:* 3 volumes (in 5 parts; Vol. I. pp. 100—146; Vol. II, pp 23—214. Vol.III, Part I: pp. 37—14—302. Part II pp. 22—222. Part III, pp. 19—151. Cloth set, Rs. 64-8.

These are the volumes, so far published, of the large collection of Buddhist Manuscripts found in the region of Gilgit in the Kashmir State in 1931. As observed by Dr. Nalinakṣha Dutt, the learned editor of the



*Sarvatathāgatādhiṣṭhāna-sattvāvalokana-buddhakṣetrasandarśana-vyūham*



*Sarvatathāgatādhiṣṭhāna-sattvāvalokana-buddhakṣetrasandarśana-vyūham*

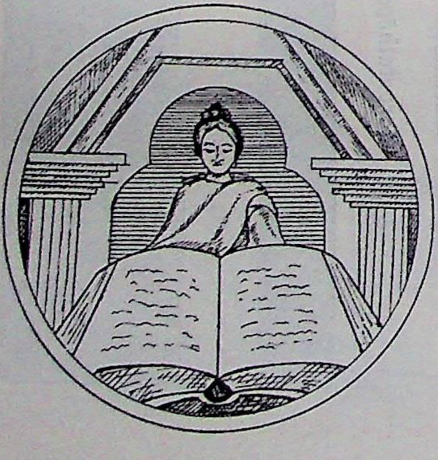
volumes, these unique Mss. were written in the 5th or 6th century of the Christian era; and, as such, they are some of the earliest so far discovered in India.

Buddhism was introduced in Kashmir in the days of Asoka, sometime in the third century before the Christian era; and the earliest texts of the Mahāyāna Sanskrit canon, to a section of which the Gilgit Mss. belong, were in all probability composed in Kashmir itself; so that what we get in these 5th or 6th Mss. are, in all likelihood, some later variants, perhaps the actual originals, of the earliest Sanskrit compositions made in Kashmir.

The Sanskrit of the texts as preserved in the Gilgit Mss.—like the Sanskrit of several other canonical Mahāyāna texts—is rather peculiar: in many instances it is un-Pāṇinian, besides being mixed up with various Prākṛt dialectical forms. This would seem strange, specially in view of the fact that Kashmir had been so closely associated, from early times, with the neighbouring Gandhāra, which was the home of Pāṇini. (This was Shālātura, now the village Laur, where there is still an inscription of Asoka cut into the living rock).

This apparently strange linguistic phenomenon requires an explanation. Such an explanation has no doubt been attempted in one of the learned introductions to the Volumes, but perhaps the problem requires still further elucidation.

There are other problems, too, such as racial, historical, religious, philosophical.



One racial problem is concerning the 'Nāgas', who were most certainly not 'serpents' but were a people and a predominant element in the population of Kashmir when Buddhism entered the valley and for long centuries previously.

There is the old legend, noticed in the excellent introduction to the first volume of the published Gilgit Mss., to the effect that it was the Nāgas who were the first in Kashmir to accept the teachings of the Buddha, brought to them by the zealous missionary Majjhantika (Gilgit Mss. I, pp. 5, 6). This is no doubt about the significance of the legend, despite the miraculous element in it. There is nothing strange in this: in early Buddhist literature there are other references to Nāgas as paying homage to the Buddha.

In so far as Kashmir itself is concerned, one of the earliest and greatest followers of the Buddha was Nāgārjuna, that is Nāga-Arjuna, the famous man of science. He was most likely a 'Nāga by race, as the first part of his name suggests; suspected by some scholars, Nāgārjuna lived, much earlier than generally believed.

Similarly, another and a later Buddhāchārya, Nāga-Bodhī, mentioned in the Trika tradition, must have been a Nāga by race.

Now, Nāga-Arjuna is always referred to as a 'Siddha', and so is Nāga-Bodhī. Indeed 'Nāgas' and 'Siddhas' are often associated together in ancient Indian tradition. This undoubtedly means that, besides Nāga-Arjuna and Nāga-Bodhī, there were many other Siddhas among the Nāga people,—the Siddhas of whom Kapila, the reputed founder of the Sāṅkhya system was, as indicated in the Bhagavad Gīta, the greatest; equally as Kapila was, in all likelihood, a Nāga by race; and that is why in the tradition of the Purāṇa, he is represented as practising Tapasyā in Nāga-loka.

This should be evident also from Kapila's close association with Patañjali, who was unquestionably a Nāga. This is the only meaning of the legend that Patañjali was the Sheṣha Nāga incarnated, and composed not only the Yoga Sūtras, the Mahābhāshya on Pāṇini and a treatise on medicine, but also the Paramārthasāra, which is such a beautiful synthesis of the Sāṅkhya and the Vedānta. (Compare, the traditional verse:

योगेन चित्तस्य पदेन वाचां मलं शरीरस्य च वैद्यकेन ।
योऽ पाकरोत् तं प्रवरं मुनीनां पतञ्जलिं प्राञ्जलिर् आनतोऽ स्मि ॥

पतञ्जलिः काय–वाङ्–मनसाम् अशुद्धीर् अपाकृत्य उपनिषद्गर्भ–तात्पर्य–निर्णायकं परमार्थसार–संज्ञं ग्रन्थम् आरभते ।

Sūrya-Nārāyaṇa's Tippanī on Paramārtha-Sāra; see also *Kashmir Shaivaism*, pp. 10—14).

All this means that not only were there many 'Siddhas'—that is masters of science, Yoga-concentration and consequent Siddhis, or psycho-spiritual powers,—among the Nāgas but the Nāgas generally were a highly intelligent people and much given to the cultivation of knowledge.

This would account for Taxila having been such a famous seat of learning from quite early times. For Taxila must have been a city of the Nāgas, like the neighbouring country of Kashmir, which had a large Nāga population. Despite the Buddhist Jātaka interpretation—which is after all legendary—of the name Taxila, (or as it is in Pāli, Takka-silā, rather Takkasirā), there is truth in the Mahābhārata legend of the Nāga Takṣhaka, who was of course a human being, and his connection with Takṣhaka-Sila, which is the Sanskrit form of the name Taxila. 'Takshaka' was the name of not only the leader of the Nāgas, as we are told in the Mahābhārata story, but very likely of a whole tribe or section of the Nāgas which are referred to in the Dīgha Nikāya (Vol. II p. 250), and it is these Nāgas who formed the main population of Taxila; and being given to learning and science and Yoga, they made their city the seat of a university, with many Siddhas in their community.

Taxila was thus the cultural centre of the whole of the Gandhāra country, with which Kashmir was so closely allied.

In these circumstances it is not at all unlikely that the Gandharian Pāṇini—residing in Shālātura, not very far from Taxila—was also a Nāga; equally as Patañjali, author on the great commentary on Panini's own work, was a Nāga.

It is in Gandhāra again that, in an earlier age, the Chhāndogya Upaniṣhad—at least the section of it expounding the famous doctrine of 'Tat-tvam-asi' (तत् त्वम् असि) and mentioning Gandhāra therein—was composed. (See Chhāndogya Up. 6.8—14).

In our Gilgit Manuscripts, too, we are told how Jīvaka Kumārabhṛta had to travel all the way from Rājagṛha in distant Magadha to Taxila to learn how to perform a very difficult operation of the brain by opening the skull (Gil. Mss. Vol. 3, Pt. 2, pp. 26 et seqq.)

All this shows how Gandhāra had been a land of highest possible thought and science from very early times; and this no doubt because its population consisted predominantly of the Nāgas.

It is also quite possible that Nāga-Seṇa who held those brilliant conversations on the Buddha's teachings with King Milinda in or near the latter's capital city, Sāgala, somewhere in the neighbourhood of Gandhāra or in Gandhāra itself, was a Nāga by race.

It is thus that the Nāgas of Kashmir, too, being neighbours and kins of the Nāgas of Gandhāra and equally intelligent as the latter so readily could and did accept the teachings of Buddha—the teachings, which, as the Buddha himself emphasises so many times, are most difficult to comprehend for any but the truly learned (nipuṇo, dur-anubodha, paṇḍita-vedaniya); so much so that he at first refused to preach his Dharma altogether, since there would be so few, if any at all, who could comprehend it. (Pāli Vinaya Piṭaka, Mahāvagga 1.5.2)

How difficult the teachings are will appear at once from a consideration of the two 'theses' which constitute the very foundation of his Dharma, as the Buddha himself declares (ibid.).

It is by these that the Buddha would rather be judged, and not by his ethical code which, however lofty and however indispensable, is only the first step in his discipline, and so is characterised by him as 'just inferior teaching' (ora-mattakam: Brahmajāta Sutta).

One 'thesis' (Pāli 'thāna', Sanskrit 'sthāna') is Pratītya-Samutpāda. This is the doctrine that the whole range of experience affecting us as happiness or misery,—that is, the whole universe,—is nothing but a ceaseless succession, one after the other, of 'Pratyayas', that is to say, firm notions, convictions. Even that which appears as the solidest and hardest of things is only a Pratyaya; it is the Pratyaya of 'Nāma-Rūpa', Name-and-Form, Concept-and-Percept. And it succeeds, follows unerringly, the Pratyaya of a personal consciousness, that is to say, the consciousness of, and as, a particular 'Ego', (Vijñāna, Ahaṅkāra).

None but a highly intelligent and properly instructed person can possibly appreciate this.

And, if Pratītya-Samutpāda is so difficult of comprehension, the other 'thesis', which is Nirvāna, is far more difficult. A still greater misunderstanding has prevailed and is still prevailing about Nirvāna even among the learned.

And yet both these 'theses' were, as seems evident, quite readily understood and accepted by the Nāgas of Kashmir because, no doubt, of the high level of intelligence prevailing generally among them; and because there were so many 'Siddhas' in their midst.

This is also the reason why the Mahāyāna form of Buddhism, prevailing in Kashmir, developed such a profound philosophy; and is, in this respect, so different from the Hīnayāna, which has hardly any philosophy at all, beyond such seeds of it as were sown by the Buddha himself but never cultivated further. (One such seed is the famous formula: 'Ye dhammā hetu-ppabhavā hetum tesam Tathāgato aha, tesañca yo nirodho'. This, but not any ethical code, was given by Assaji to Sāriputta as the essence of the Buddha's teaching).

Not only did the ancient Nāgas of Kashmir readily understand and appreciate the very difficult teachings of the Buddha, but they have left as a most valuable legacy both the fundamental doctrines, ---Pratītya-Samutpāda and Nirvāṇa—of the Buddha to the teachers and followers of the Shaivaistic Trika.

In the Trika, Pratītya-Samutpāda appears as the doctrine of of Unmeṣha (उन्मेष) and Nirvāṇa as Parama Shiva, whose state is spoken of not only as the most supremely general consciousness (Chaitanya चैतन्य)—corresponding to what the Buddha speaks of as the consciousness which is realised in Nirvāṅa and is described by the Buddha as consciousness without a perceptible sign, infinite, with access everywhere. (विज्ञानम् अनिदर्शनम् अनन्तं सर्वतस्यप्रम् in Pāli, Viññāṇam anidassanam anantam sabbatopaham)—but also as Mahā-Shūnya, Mighty Emptiness, being 'empty' absolutely of all objective reference and content, and yet incapable of being 'hood-winked', with the result that nothing can be kept hidden from it, as the Buddha also graphically illustrates (in the story of Baka Brahmā, who, with all his power to conceal himself, could not keep himself away from the all-searching gaze which is the consciousness of one who has realised Nirvāṇa. See Majjhima Nikāya, Brahma-nimantanika Sutta).

This is how, as may also be noted here, there is such an intimate connection between, on the one hand, the original teachings of the Buddha, specially as embodied in the Mahāyāna, and, on the other, what came to be revived later as the Trika in Kashmir.

For a full and proper understanding, therefore, of the spiritual and philosophical history of Kashmir, the study of the Gilgit Manuscripts, which represent the teaching of a section of the Mahāyāna, along with other relevant material, is an indispensable necessity.

For such a study along right lines no better beginning can be made than with the excellent English introduction which has been provided to each published part of the Mss., specially the introduction to the first volume which contains, besides other valuable information, a short but learned account of the history of Buddhism in Kashmir from the days of Asoka onward, with special reference to its remarkably friendly relations with the 'Shaivaism' of the Trika.

As for the contents of the volumes, they are briefly as follows:—

Volume one contains, besides the excellent introduction, six different texts.

The first of these recounts the story of Bhaiṣhajya-gururatnaprabhā ( भैषज्य–गुरु–रत्नप्रभा ), who attained the status of the Buddha aeons ago and still flourishes in a part of the universe known as Vaidurya-Nirbhāsa. It tells us how, before attaining Buddhahood, he had, for achieving his end, made twelve 'Mighty Resolves' (Mahā Praṇidhānāni), each of which is explained in some detail.

This discourse is given by the Buddha at the request of Mañjushrī, who makes it, not out of any curiosity but out of compassion for all ignorant and suffering beings who, on hearing the story, may correct their behaviour in its light and by the example of its hero, Bhaiṣhajya-guru.

This motive on the part of Mañjushrī in requesting the Buddha to tell the story, and this readiness on the part of the Buddha to grant the request should be noted specially: it applies to many of the story-tellings by the Buddha.

There is another instructive incident in it. One of the hearers of the Buddha—on this occasion a Bodhisattva—tells the audience, (with the approval of the Buddha whom he refers to as his authority), how, by worshipping Bhaiṣhajya-guru even now, the 'Vijñāna', that is the soul—of one who is dead, as it were before his time, can be brought back to the body even from Yama's realm (Bhaiṣhajya-guru Sūtra p. 24-25).

The next three texts in the first volume are concerned with certain short 'Hridayas', 'Mantra-padas' and Dhāraṇīs of a 'Tantrika' type with directions for their use and various incidental stories.

The last two texts are 'Vyākaraṇas', that is, 'Expositions of History'.

One of these pertains to a goddess-like personality, Shrī Mahādevi by name, residing in the heavenly world of Sukhāvati.

The other is about Ajitsena, a Rāja of Magadha, and his son who, in the immediately preceding incarnation, had been a poor girl in the city of Shrāvasti. This girl once had the great good fortune of receiving a visit from the Buddha, who predicted how she would die in a week's time and would be born again as a prince and how that would be the last birth for her.

Both stories have, of course, an edifying import; and this is made clear by the Buddha himself, as well as by Avalokiteshvara Bodhisattva and Ānanda.

The second volume contains, besides the English Introduction, the text of the Samādhirāja Sūtra. From the view-point of philosophic thinking and spiritual discipline, particularly Yoga-Samādhi (superior ecstatic concentration), this text is the most important of all those so far published out of the Gilgit finds.

As its name implies, it treats of what is regarded as the 'King of Samādhi', its philosophic basis and its consequence.

The philosophic basis of the Samadhi is 'Samatā' ( समता ), Sameness, Uniformity; or, which is the same thing when looked at from another point of view, Shūnyatā शून्यता 'Emptiness', 'Voidity'.

The full name of this Samatā or Shūnyatā is, however, Sarva-Dharma-Svabhāva-Samatā, सर्व-धर्म-स्वभाव-समता or Sarva-Dharma-Svabhāva-Shūnyatā सर्व-धर्म-स्वभाव-शून्यता

What it means is that 'all Dharmas', i.e., 'all phenomenal appearances', are, in their essential nature (Svabhāva), just the same or just voidity: because every phenomenon is devoid of any 'Svabhāva', any 'essence', which is specifically its own: स्वभाव-शून्या इमे सर्व-धर्माः Samādhirāja Sūtra 7.28).

From this point of view, 'essentially' everything is a 'Voidity'—शून्यता

It is all like 'Māyā,' a magical performance ( मायोपमा धर्म-स्वभावशून्याः ibid. 7.32).

And yet this 'Voidity' is neither born nor is subject to death; न शून्यता जायति नो च म्रियते; ibid. 7.28).

This Shūnyatā or Samatā, which is the essence of all phenomenal experience (सर्व-धर्माणाम्) is absolutely beyond all naming; ( बोधि सत्त्वः सर्व धर्माणां स्वभावं यथाभूतं प्रजानाति। बोधि–सत्त्वः सर्वधर्मान् अनामकान् नामापगतान् वाक्पथापगतान् प्रजानाति। ibid. p. 154).

All things phenomenal, when known properly (यथाभूतम्) are seen to be beyond even all thought and mentality

अचिन्त्यान् चिन्तापगतान् मनोऽपगतान् सर्वधर्मान्
यथाभूतं प्रजानाति। ibid., p. 155).

This Shūnyatā or Samatā is the one indication and definition ( निर्देश ) of all Dharmas (phenomena), which in themselves are devoid of all essential characteristics एकु निर्देश धर्माणां, सर्व-धर्मा अलक्षणाः p. 155).

By this one thing, the Bodhisattva knows and sees everything एकेन सवं जानाति सर्वम् एकेन पश्यति 11.4; p. 155).

This reminds one, inevitably, of the Gandhārian father's asking his son Shvetaketu: "Did you enquire about that one thing by which the unheard becomes the heard, the unminded becomes the minded, the unscientifically known becomes the scientifically known?" (Chh. Up. 6. 1—6 and pp. 45 above).

This Shūnyatā is thus naught else but what is spoken of in the Upaniṣhad as Brahman,—the Brahman that is actually described as Sama (सम), the 'Same' everywhere, in the Bhagavad Gītā निर्दोषं हि समं ब्रह्म

While this is the philosophic principle of the Samādhi of Samatā or Shūnyatā, which is all Peace (शान्त-शून्यता,) and free from every impurity ( अनाविला,) it can be attained, not by the ignorant and undeveloped spiritually, but only by those who are truly learned (पण्डिताः) and possess the highest possible moral qualifications, that is to say, such personalities as are Bodhisattvas, and the spiritual children of the Buddha.

To quote the text itself:—

पण्डितानाम् इयं भूमिर् बालानां नात्र गोचरः।
गोचरो बुद्ध पुत्राणां शून्या धर्मा अनाविला॥
बोधिसत्त्वानाम् इयं भूमिर् बुद्ध पुत्रचरी इयम्।
बुद्ध–धर्मालंकारो देशिता शान्त–शून्यता॥

Further, as the Buddha tells Chandra-prabha, an aspirant must be,—in addition to possessing these moral and mental qualifications

—Pratipattisāra, that is, one who has made the actual realisation of the Samādhi of Samatā and Shūnyatā the only object of life, and exerts himself strenuously for this realisation.

Such an aspirant will of course be a Bodhisattva who will, as the Buddha further assures Chandra-prabha, not only succeed in mastering the Samādhi of Samatā and Shūnyatā, which would be comparatively easy for him, but also attain the ultimate goal, which is the realisation of Anuttara Saṃyak Saṃbodhi, the 'Never-to-be-excelled Most Perfect Awakening', such as the Buddha's प्रतिपत्तिसारस्य हि बोधिसत्त्वस्य न दुर्लभा भवति अनुत्तरा सम्यक् सम्बोधि; किं पुनर् अयं समाधिः। p. 113)

This should be specially noted. Here the Buddha not only draws a clear distinction between, on the one hand, the Samādhi of Samatā and Shūnyatā and, on the other, Anuttara Saṃyak Saṃbodhi; he holds up the latter as the final goal and as higher than the Samādhi in question, lofty as this Samādhi itself is.

How one is distinguished from the other is also indicated in the Sūtra.

The Shūnyatā Samādhi is what is otherwise called here 'Akiñchanā Koṭi' ( अकिञ्चना कोटि ) but elsewhere 'Akiñchanya-Āyatana ( आकिञ्चन्य आयतन )

To quote the Sūtra itself:

य एवं शून्यकान् धर्मान् बोधिसत्त्वः प्रजानति।
न तस्य किंचिद् अज्ञातम् एषा कोटिर् अकिञ्चना॥
अकिञ्चनायां कोट्यां हि किंचिद् बालैर् विकल्पितम्।
येन ते कल्पकोटीयः संसरन्ति पुनः पुनः॥ ibid. 11.10, 11; p. 156).

That is to say, it is the state of Samādhi wherein the object of consciousness is not 'anything particular' (किंचित्); no 'particularity' in it; by the ignorant ( बालैः ) is imagined 'anything particular' in it ( किंचिद् बालैर् विकल्पितम् )

In other words, as the text itself tells us again, it is the state of Jāti(जाति) , General Idea, which is only another way of saying Sāmānya सामान्य i.e. Samatā, समता 'Sameness'.

That is why, in this state, one not only comes to know perfectly and positively what Jāti is (जाति-निर्देश) but becomes for ever a 'Jāti-Smara'. प्रजानन् जाति-निर्देशं भवेज् जातिस्मरः सदा। 11.8, p. 156.)

Indeed, Jāti-smaratā, the state of a Jāti-smara, is given as one of the essential attainments which a person has, and must have, on reaching Samatā Samādhi (p. 16 of the text).

Now, Jāti-smaratā usually and popularly means 'remembering one's previous births.' It is no doubt this. But, as we can learn from various statements of the Budhha, it is also the cognition, rather re-cognition, of Jāti not merely in the sense of 'birth', but in that of Sāmānya, general idea.

In the view of not only the Buddha but all the seers and sages of India, what is carried over from birth to birth is 'Karma'; and, as again taught by all the seers and sages of India including the Buddha, the Karma is only a bundle, rather a body, of what are called 'Saṃskāras' (in Pāli Saṅkhārā). Indeed, this word 'Saṃskāras' (plural of Saṃskāra) is used by the Buddha as actually an alternative name for Karma. And, in this context, Saṃskāras mean, besides certain other things, 'indelible impressions', which are, as it were, the distilled refined, essences, abstracted from actual, concrete experiences. (Saṃskāra primarily means 'refinement', 'sublimation', 'purification'). As such, Saṃskāras are, as the Buddha makes clear, abstract, general ideas, such as 'Rūpatva', 'Vedanātva' and the like. (See Saṃyutta Nikāya, Vol. III. p. 87, sec. 79.8 PTS Ed.)

Ordinarily these Saṃskāras are held in a very deep subconscious layer in the character of a person—in his psycho-spiritual constitution.

And what happens when a person recovers the memory of 'his previous births' is that he just makes this subconscious layer an object of vivid consciousness. This is done by Yoga-Samādhi; and is spoken of by Patañjali actually as 'coming face to face' with one's saṃskāras ( संस्कार–साक्षात्कारः )

And, since a Saṃskāra or Karma is only a Jāti, Sāmānya, general idea, the recovery of the memory of one's previous births really means cognising, rather re-cognising, just 'Jāti' in the sense of a general idea.

It is only after recognising the general idea or impression,—Saṃskāra or Karma,—that a person comes to know again, remembers, all the concrete details of which the general idea is an abstracted essence or synthesis. This process would be somewhat like the process,—if that were possible,—of immediately and directly hearing the sound-waves let us say of a piece of music, even as electrically transformed, refined, sublimated, broadcast into and speeding through, ethereal space; and then perceiving, by way of them, their retranslations in the forms of aerial vibrations as ordinarily audible music.

The Yoga process of cognising the Saṃskāras or General Ideas 'face to face' साक्षात्, and then recognising afterwards their concrete variations is just the reverse of the ordinary process of cognising the concrete particulars first and then, for their sake, or on their account, cognising, rather just dimly sensing, the abstract General Ideas as the classes or categories to which the concrete particulars belong. This is happening every moment whenever, for instance, we hear a particular note of sound or see a particular patch of colour moving, and from the judgment that 'it is a parrot singing' or 'horse running.' This is possible only because the perceived sound-particular or the perceived colour-particular is,—no doubt most swiftly and even subconsciously but all the same unfailingly,—referred to, held up over against, the general ideas of the class 'parrot' and the class 'bird' as well as the class 'horse' and the class 'animal', besides several other general ideas which are equally involved in the judgment expressed in the sentence, 'this is a parrot' or 'this is a horse'.

And, therefore, these general ideas are and must be buried deep somewhere in the sub-conscious in any one forming the judgment, unless he is already so developed intellectually and rationally that he can cognise them, to some extent at least, in vivid consciousness. (See 'Kashmir Shaivaism', pp. 93 to 101).

But a General Idea or a 'Jāti' is recognised 'face to face' and fully,—as when one recovers the memory of one's previous births,—only in the state of Samatā and Shūnyatā Samādhi, or, which is the same thing, in the 'Akiñchanā Koṭi' as the Buddha is represented as having so clearly declared (see Volume II, p. 156 of the Gilgit Mss.)

He is represented as making a similar declaration on another occasion too.

This is when he refers to Karma or Saṃskāra by another name 'Svaka (in Pali, 'Saka'); and then speaks as 'Svaka-Samjñin' (in Pali, 'Saka-saññin), of one who has come to cognize one's 'Svaka' in vivid consciousness.

That Svaka (or Saka) is nothing but 'Karma' is explained by the Buddha himself in the following verse:

यञ्च करोति कायेन वाचाय उद चेतसा।
तं हि तस्स सकं होति तञ्च आदाय गच्छति।
तञ्च'स्स अनुगं होति छायाव अनपायिनी॥

'Whatever one does, whether by means of one's body, one's voice or one's mind, that becomes one's 'Saka', one's own; taking that, one departs hence; that becomes one's inevitable follower like a shadow which never leaves one.'

(Saṃyutta, Vol. I, p. 93, PTS Edn.)

This Saka (Svaka), Karma or Saṃskāra, is cognised 'face to face' only in the Ākiñchanya Āyatana; (see Dīgha Nikāya, Vol. I, 184, PTS Edn.); and, it is hardly necessary to add that this Ākiñchanya is none other than the Akiñchanā Koṭi of the Sūtra under notice.

Not only does one thus recover the memory of one's own previous embodiments but also knows every Jāti; and thereby every particular thing and event; as our text has it: 'For him nothing particular remains unknown' (न तस्य किंचिद् अज्ञातम् Gilgit Mss. II, p. 156).

This happens in two ways.

First, as already indicated, when one general idea (जाति), such as 'Humanity', is known 'face to face', in direct, vivid, experience, then all particulars which are synthesized under that general idea, such as all particular human beings, are also known inevitably.

Secondly, all such Jātis,—subordinate Jātis as they may be called—as humanity, animality and the like, and, therefore, all particulars synthesised under each of them, are inevitably cognised, by cognising 'face to face' what is called Parā Jāti (परा जाति), the supreme general idea, 'summum genus'. In the terminology of the Buddha, this Parā Jāti is 'Saṃskāratva', the super refined Saṃskāra of all other Samskāras, Jātis, or general ideas; (Comp. Saṅkhāre Saṅkhārattāya Saṅkhatam abhisaṅkharonti; संस्कारान् संस्कारत्वाय संस्कृतम् अभिसंस्कुर्वन्ति; Saṃ. Nik. Vol. III, p. 87, PTS Edn.)

And, in the declaration already quoted,—saying, 'By the One, everything does he know; everything by the One does he see',—'the One' refers more to this Parā Jāti than to any of the 'sub-ordinate' Jātis of which the Parā Jāti is the supreme synthesis.

Despite the fact that Samatā Samādhi, in its absolute form, is this knowledge and this vision of Pāra Jāti and, by its means, of everything else in the universe, yet Samatā Samādhi is Shūnyatā, 'Emptiness', 'Voidity'; because no general idea, no Jāti, can ever be pictured in a sensuous form (Rūpa); the moment it is so pictured, 'visualised', it becomes a concrete form: the moment we try to picture, for instance, 'humanity', we begin to see particular human beings and all their concrete doings.

This is why Akiñchanā Koṭi is spoken of as one of the 'Arūpa', Supersensuous, states of Dhyāna. As 'Arūpa', it is of course Shūnyatā, from the Rūpa or Sensuous point of view.

This Shūnyatā is somewhat like the Shūnyatā of Ākāsha, Ethereal Space, which, as known to Masters of Yoga-Samādhi, is full of 'Sound'—or as modern science would say, 'sound waves' such as are transformed into electric waves and broadcast into space, but can be re-translated as actual sounds of ordinary perception.

While Samatā Samādhi or Akiñchana Koṭi is this Shūnyatā, the ultimate goal, Anuttara Saṃyak Saṃbodhi is Nirvāṇa, the 'Blown out', which, though negative in name, is in truth the most positive, the absolute, Reality, wherein a person realises a consciousness which is none other than Parama Shiva, as stated above (p. 47).

It is the consciousness of the Buddha as distinguished from the Bodhisattva: consciousness from which nothing can be kept concealed, to which nothing whatever is unknown, as the text under notice, as well as numerous other texts—of not only Mahāyāna, with which we are concerned now, but also Hīnayāna,—do so often, so clearly, so emphatically proclaim.

Finally,—and this should be most carefully noted too,—the object of all this attainment is the good of the whole universe of ignorant and suffering beings. This is repeatedly and clearly emphasised in our text, as in all genuine representations of the Buddha's teachings.

For instance, Chandra-prabha, (whom the Buddha, as represented in our text, chiefly addresses), in seeking instructions in Samatā Samādhi, as well as in Anuttara Saṃyak Sambodhi, approaches the Buddha with the following words:—

"Desirous are we, O Lord, to make free all souls from all fear, from all misery" (p. 114).

Our text is full of such utterances, besides much philosophy and poetry, which can be appreciated only by careful study.

The third volume of the Gilgit Manuscripts is divided into three separate parts, each of which has an excellent introduction in English.

They all contain different sections of the 'Vinaya-Vastu', that is to say, texts concerning the 'Vinaya' or 'discipline for the Bhikṣhus', of the 'Mūla Sarvāstivāda' school of Buddhism. They are simply unique.

Unlike the Vinaya Texts of other schools, these Vinaya Vastus contain a number of stories of the Avadāna style. Apart from their import, which is always intended to be edifying, these stories make delightful reading, being very early prose writings in Sanskrit,—almost the earliest after the prose of the Vedic Brāhmaṇas and Upanishads. They throw much light, too, on social customs, medical practice and geographical puzzles of ancient India.

Of the three parts, the second was published first. It contains, besides the English Introduction, four separate Vinaya texts and a good index.

The first part, which was published next contains, in addition to the English introduction, one long text, on the use of medicine among the Bhikṣhus; and numerous entertaining stories. It has an index too.

The third part, likewise, contains the English introduction and four separate Vinaya texts, which include a number of stories. This, too, has an index.

All the three parts of this third volume of the Gilgit Manuscripts will thus well repay a close study.

Herewith ends the list of publications of the Archaeological and Research Department of Kashmir.

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"Judging from the titles and a quick glance at some of the columns, I realised the importance of these publications, which I hope to study with due care. I have been greatly impressed by the thoroughness with which the editions were prepared and the high degree of scholarship which accompanies the introductions to the texts.

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